DUBLIN

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Ancient Cities
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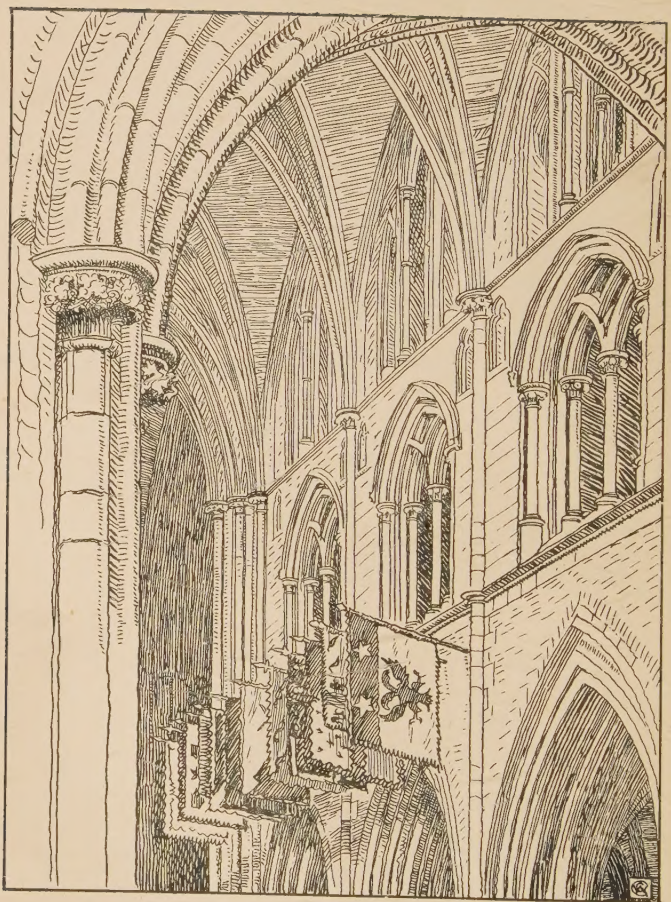
DUBLIN

A HISTORICAL AND TOPOGRAPHICAL ACCOUNT OF THE CITY



THE CHANCEL, ST. PATRICK'S CATHEDRAL

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DUBLIN

A HISTORICAL AND TOPOGRAPHICAL ACCOUNT OF THE CITY

WRITTEN BY
SAMUEL A. OSSORY FITZPATRICK
ILLUSTRATED BY
W. CURTIS GREEN

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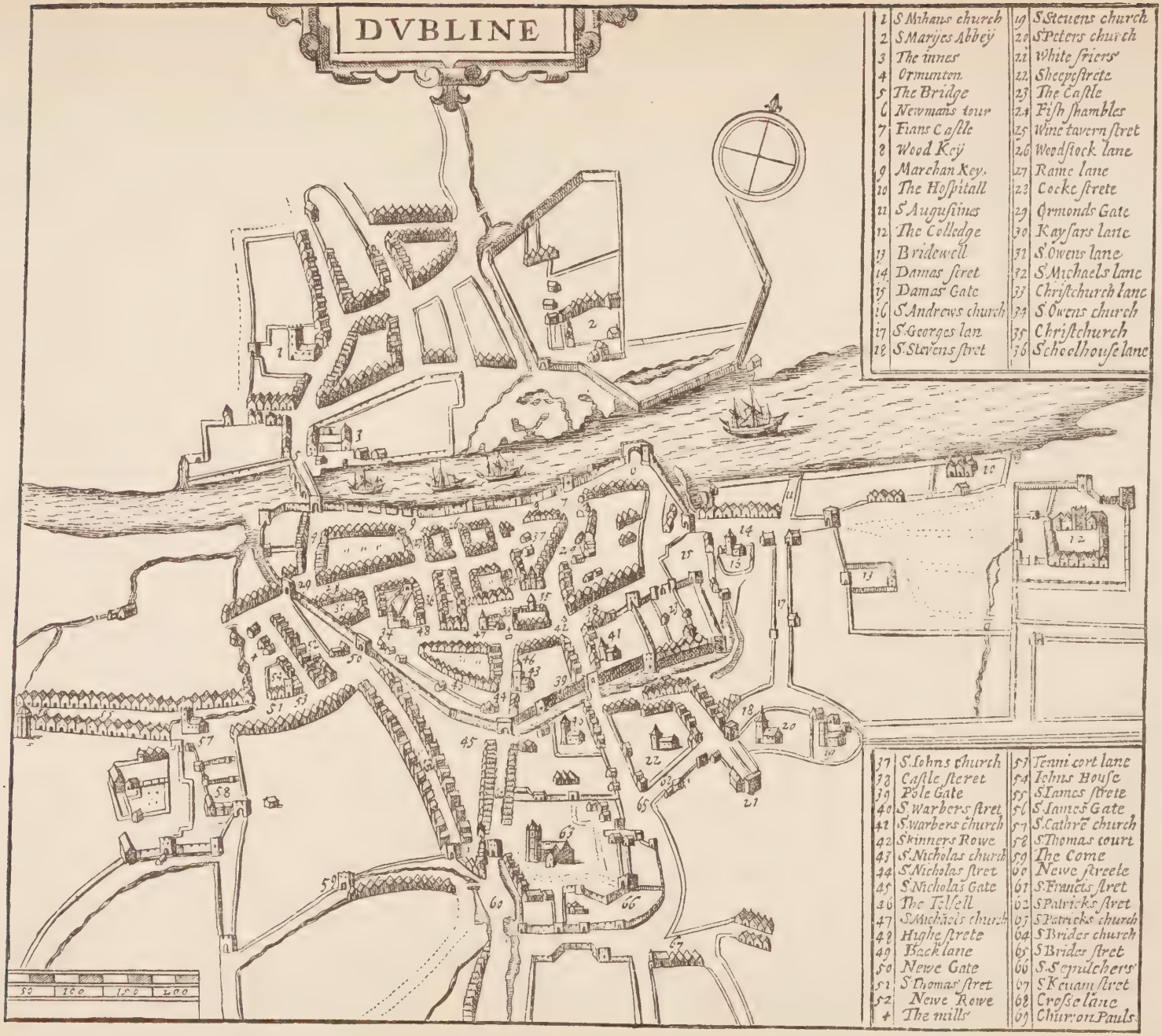
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Discovered in excavations, Christchurch. Kindly contributed by Sir Thomas Drew, R.H.A.

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PREFACE

The task of compiling a history of the City of Dublin for a series such as that in which it now appears presents some difficulties, foremost amongst which is that of making such a selection from the great mass of available material as would bring the work within the compass of a moderately sized volume. The ideal which the author set before him, however imperfectly he may have succeeded in attaining his object, was to omit no incident of importance while he so condensed the general facts of history as to admit of the inclusion of some picturesque details, thus presenting some aspects of life as it was lived at different periods by the citizens. The fortunes of the city have been so closely concerned with many events in the general history of Ireland as to necessitate brief allusion to some of these, but such references have been kept within the narrowest limits.

The author has dealt at some length with the architectural features of the Cathedrals, and of those public buildings for which Dublin has long been famous. In describing the former he has had the great advantage of having the proofs read by Sir Thomas Drew, R.H.A.,

F.R.I.B.A., who has also kindly contributed a drawing from the cast which he has had made of the badge of King John referred to on p. 38, which forms the illustration at the end of Chapter II. For these kindnesses he desires to express his obligation.

It has not been possible in every instance to consult original records. The author has necessarily based a certain amount of his historical data on the researches of previous writers, but these, wherever possible, he has carefully verified.

In the preparation of Chapter IV. he has to thank Mr. S. E. Brambell, one of the Assistant Librarians of Trinity College, Dublin, for extracts from the College Register and for other information.

In Chapter VII. the author has consulted the City Records, and has been much indebted to the series of papers contributed to the *Journal of the Royal Society of Antiquaries, Ireland*,[1] by Mr. Henry F. Berry, I.S.O., F.R.S.A.I., Assistant-Deputy-Keeper of the Records.

The author has to thank John Ribton Garstin, Esq., D.L., late President R.S.A.I., for permission to reproduce the very interesting map in his possession, taken from Liber Sextus of the *Civitates Orbis Terrarum* of S. Braun and F. Hoghenbergius, published 1618, and either an early reproduction of Speed's map of 1610, or possibly the source from which that map may have been derived.

Full advantage has been taken of the resources of the

[1] Referred to throughout as *Journal R.S.A.I.*

National Library, and the author has to thank the Librarian, Mr. T. W. Lyster, for special facilities afforded him; and to acknowledge the unvarying courtesy and attention of the official staff.

Finally, the work has had the advantage of having been read in MS., not only by the General Editor of the series, Dr. Windle, but also by Professor John Cooke, M.A., F.R.S.A.I., to both of whom the author is indebted for many suggestions, and to the latter for much valuable assistance.

Dublin, *April* 1907

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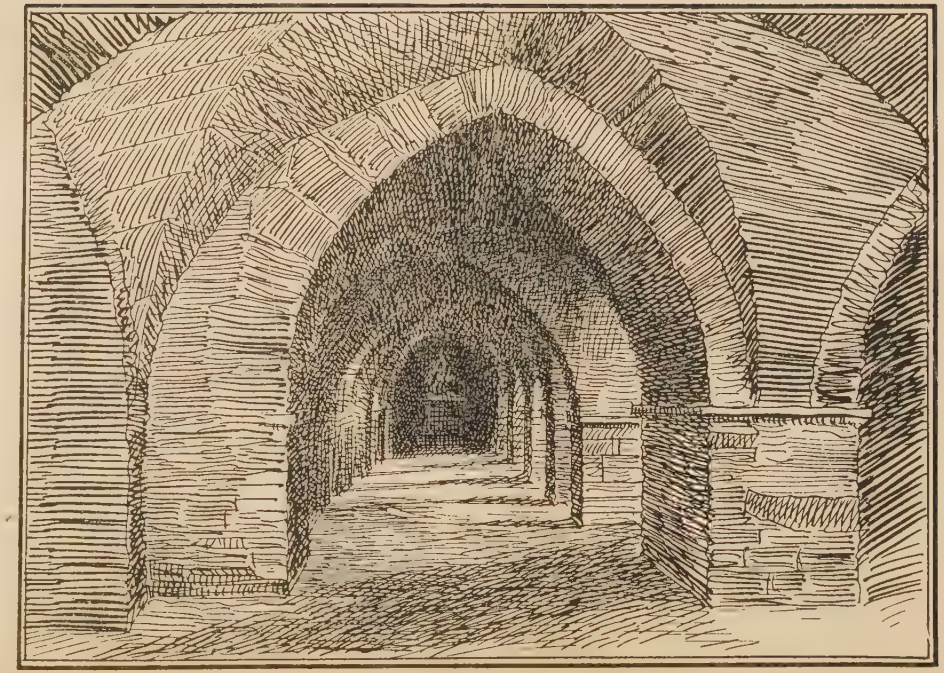


CRYPT OF CHRISTCHURCH

CHAPTER I

SCANDINAVIAN DUBLIN

ANCIENT TILE, CHRISTCHURCH

THOUGH Dublin cannot boast the venerable age of many European cities, it can at least claim a respectable antiquity. There is little doubt that in primitive times a settlement would grow up round the mouth of such a river as the Liffey; and as the eastern coast of Ireland appears to have been that best known to Greek and Phœnician traders, such a settlement would soon become a place of some importance. The identification of Dublin with the Ἔβλανα Πόλις of Claudius Ptolemy may be questioned on many grounds, though a colour of probability is given to that supposition by the position of the 'desert island' of Ἄδρου or Ἔδρου, properly speaking the promontory of Howth (Ben Edair), lying off the coast to the west. But even if we reject the later testimony of Jocelin, who wrote his *Life of St. Patrick* in the twelfth century, and who accounts for the name of Dublin by a legend of a Princess Dublina drowned in the Liffey and restored to life through the prayers of the saint, we at least reach sound historic ground in the settlement of the Ostmen or Scandinavian rovers who took Áth Cliath (the ford of

Dublin

the hurdles) in 836 A.D. and bestowed on it the new name of Ðuḃ-linn (Duv Linn, Danish Diflyn) or Blackpool, from the inlet of the Liffey at its confluence with the small stream of the Poddle, where their ships were moored. In the fanciful account of the historian Olaus Magnus, the city is said to have been taken by the unlikely stratagem of snaring a number of swallows and releasing them, each with a lighted sponge fastened under its wings, which speedily ignited the thatched roofs of the Irish town, and presently reduced it to ashes. However sceptical we may feel as to the accuracy of this statement, it probably affords a correct estimate of the kind of town, if any, which then occupied the site at the mouth of the Liffey, as the dwellings of the natives were then almost universally constructed of timber or wickerwork, plastered with clay. That a town existed is probable from the full Irish name of Ḃaile Áṫa Cliaṫ (pronounce Bwălĕ auha Kleeah), the *town* of the hurdle ford; and also from the fact that one of the five great roads, constructed in the second century, leading from Tara, the palace of the Irish Ard Rí (or chief king) to the then five provinces of Ireland, must have crossed the Liffey about the spot where the Whitworth Bridge now stands. The present thoroughfare of Stonybatter probably formed a portion of this road, the name being an imperfect translation of Ḃóṫar-na-gcloc (pr. Boher na gloch), that is, the road of the stones, from the blocks of stone with which it was paved.

The particular race of foreigners who first settled in Dublin belonged to the Fionn Gaill (Fin Gall) or White Strangers, probably Norwegians, who were distinguished from the Ðuḃ Gaill (Duv Gall), possibly modernised into Doyle, or Black Strangers, who were Danes. The district north of Dublin was long known as Fingal, and gives the title of earl to one branch of the Plunkett family. Between these two races a constant warfare was for some time waged in Ireland till the arrival, in

852, of Aulaff or Olav (Irish Aṁlaeib) The White, son of the King of Lochlann (*i.e.* Scandinavia), when, according to the *Annals of the Four Masters*, 'all the foreigners submitted to him.' The conqueror of Dublin was joined by Ivar (Irish Ioṁar), supposed by some to be a younger son of the great Norse hero Ragnar Lodbrok, plausibly identified with the Irish Turgesius, *i.e.* Thorgisl (servant of Thor); and together they invaded and conquered Northumbria. Olav was slain in battle in 870 A.D., and Ivar and his brother Halfden and their descendants reigned alike in Dublin and Northumbria, their coinage, minted in Dublin, bearing with the name of Olav, Sitric, or Ivar, the title of 'high king of the Northmen of Ireland and England.'

Scandinavian Dublin

In 897 'the foreigners' were, according to the Irish annals, expelled from the fortress of Aṫ Cliaṫ by Ceaṙball (Carroll), King of Leinster, and many of them, after having been besieged in Ireland's Eye (off Howth), fled to Mercia, where Hingamund, their leader, asked of Queen Æthelflaed, the Lady of Mercia,[1] 'lands on which to erect stalls and houses,' and she, 'pitying his condition, gave him lands near Chester, where he remained for some time.' The Irish victory was both partial and temporary, for in 919 we read that Sitric or Sygtrygg, grandson of Ivar, with an immense royal fleet, recovered Dublin and the neighbouring territory, as far as Cend Ꝑuaiṫ, now Confey, near Leixlip. The same year, Sitric having sailed for Mercia, to support the claims of his brother Reginald to that province, in his absence Ꝑiaall Ʒlunduḃ (G'lun Duv—Black Knee), 'King of Ireland,' assembled an army to attack Dublin. He was met at Cell Moyamòcc, now Kilmashogue, near Rathfarnham, about six miles from Dublin, by the sons of Sitric, and suffered a disastrous defeat, in which were slain the king and his stepson and heir, Conċoḃaṙ, son

[1] See *Chester* in the present series, p. 30.

of Ulidia and Breagha, and many other chieftains. The Irish bards make great lamentation over this defeat, which, they say,

> 'Shall be called till Judgment's day
> The destructive morning of Ath Cliath.'

In the grounds of Glen Southwell, near St. Columba's College, on the side of Kilmashogue mountain, are still to be seen the remains of a large cromlech, which possibly marks the grave of the chieftains slain in this battle. On the death, in 926, of Sitric, King of Northumbria, his dominions were seized by his brother-in-law and ally, Æthelstan, King of the Anglo-Saxons, and his sons fled to Dublin; but Æthelstan's occupation was contested by Godfrey or Guthfrith, King of Dublin, brother or nephew of Sitric, who for six months reigned in Northumbria, but was then expelled by Æthelstan, and returned to Dublin. Here, six years later, 'he died a filthy and ill-favoured death,' and was succeeded by his son, Aulaf or Olav. This prince proved both a statesman and a warrior, and having effected alliances with the Danes of Ulster, the kings of Wales and East Anglia, and Constantine, King of Scots, whose daughter he had married, and being joined by troops from the distant Orkneys, entered the Humber with a fleet of 615 ships, and landed at the Humber Stane in A.D. 937, to dispute with Æthelstan the inheritance of Northumbria. In the *Annals of the Four Masters* we read that Aulaiv went to Cair Abroc, *i.e.* York (Eboracum), and that Blacaire, son of Godfrey, came to Ath Cliath to govern the Danes. But the Saxon king collected a no less formidable force, hiring three hundred Scandinavian mercenaries under the celebrated leaders Thorolf and Egils, and in 938, at the great battle of Brunanburh (Brumby, near Beverley), Aulaf suffered a signal defeat. Five kings and seven earls were amongst the slain, and Aulaf,

son of Godfrey, fled to Ireland with the remnant of his followers, as graphically described in the Anglo-Saxon Chronicle: Scandinavian Dublin

'Gewiton him þa Norðmen.
dæg gled on garum'.
dreorig dareða lâf.
on dyniges mere.
ofer deopne water.
Dyflig secan.
eft Yraland.
æwise mode.'

'Departed the Northmen in nailed ships
Drear remnant of darts on the sea of Dyng,
O'er the waters deep Dublin to seek,
Back to land of the Erse, depressed in mind.'

On Aulaf's return he found Blacaire firmly seated in Dublin; and, crushed as he was by the slaughter of Brunanburh, he sought allies among the Irish, and obtained the assistance of the warlike King of Ireland, Muirchertach of the Leather Cloaks, so nicknamed from the sheepskin mantles with which he equipped his troops for winter campaigns. Blacaire was equal to the emergency. Sallying against his Irish foe, he met him in Louth, and defeated and slew him in a battle near Ardee (A.D. 941). His success, however, was short-lived. Conghalach, son of Maelmithig, possibly in the absence of Blacaire, took and sacked Ath Cliath, and, in the words of the Four Masters, 'burned its houses, divisions, ships, and all other structures.' From this we may gather that Dublin had, architecturally, made little advance during the Danish occupation. Aulaf appears temporarily to have reoccupied the city, but in 945 Blacaire once more retook Dublin, only to be defeated and slain the following year by Conghalach in the great battle of Ath Cliath, wherein '1600 men were lost, wounded, and captives, in revenge of Muirchertach, son of Niall Glún-

ḋuḃ, slain by him some time before.' Of this was said:

> 'The Thursday of Conġalaċ of chiefs
> At Ath Cliaṫ was a conflict of heroes;
> As long as his children live to propagate children
> They shall bring the foreigners all kinds of trouble.'[1]

Blacaire was succeeded by Aulaf Cuaran, son of that Sitric who had ruled Northumbria in 921. He revived the claim of his family to their English inheritance; and in 949 sailed for Northumbria, which had rebelled against King Eadred, leaving Dublin in care of his brother Godfrey. He occupied the throne of Northumbria for four years, and was the last of its Danish kings. Godfrey in Dublin seems to have obtained fresh levies from abroad, for we find him in 949 plundering Kells and other churches of Meath, and carrying '3000 persons into captivity, besides gold, silver, raiment, wealth, and goods of every description.' Godfrey, son of Sitric, was the first of the Danish kings of Dublin to embrace Christianity. On a visit to England in 943, he was converted, and received baptism, says the *Saxon Chronicle*, from King Edmund. His sister Gyda was married to Olaf Trygvasson, afterwards King of Norway, who had also become a Christian. Godfrey is said to have founded the abbey of St. Mary's del Ostmanby, so called from its situation in Ostman's town, now Oxmantown, on the north side of the Liffey; and from its foundation, *circa* 948, the conversion of the Danes of Dublin is usually dated. Godfrey was slain in 951 by the Dál g Cais or Dalcassians, a tribe forming a kind of household troops for the kings of Cashel, and was succeeded by his son Aulaf; but on the expulsion of Aulaf Cuaran from Northumbria, the latter disputed the throne with his nephew, and was assisted by his son-in-law, Conġ-

[1] *Annals of the Four Masters.*

Aláe, King of Ireland. From this time, that is, from the conversion of the Danes to Christianity, the matrimonial connections between the Danish and Irish monarchs become bewildering. For example, Aulaf Cuaran had married Gormflaith, daughter of Murchad, son of Finn, King of Leinster. After bearing him a son, Sitric, Gormflaith was repudiated, and married Brian Boirmhe (Boru), whose daughter married Sitric, son of Aulaf Cuaran. In support of his father-in-law's claims on Dublin, Conghalach, King of Ireland, led a hosting into Leinster, and having plundered a wide district, held the fair of the Liffey on the present Curragh of Kildare for three days, but was ambushed by Aulaf, son of Godfrey, and slain with many of his chieftains. Soon after, we find Aulaf Cuaran again plundering Meath, and in 979 the old warrior went on pilgrimage to Iona, and died there 'after penance and a good life.' His stepson and son-in-law, Maelsechlainn, or Malachy II., had now succeeded his father as Ard Rí, or King of Ireland, and also laid claim to Dublin. He defeated the Danish garrison at the battle of Ath Cliath, slew Ragnal, or Reginald, heir to the sovereignty, and laid siege to the 'dun' or fortress, which probably occupied the site of the present Castle of Dublin. After a siege, variously stated by the Irish chroniclers as of twenty and sixty nights, he took it and reduced the Danes to tribute. An ounce of gold for every garden and croft was, we are told, to be paid by them on Christmas night annually for ever. In 980 Malachy issued his famous proclamation to the many Irish then in slavery that 'as many of the Irish nation as lived in servitude and bondage with the Danes should presently pass over without ransom, and live freely in their own countries according to their wonted manner.'

In 999 Sitric, son of Aulaf, now King of Dublin, took prisoner Donnchad mac Donnchaill, King of Leinster, which led to an attack on him by the combined forces

of Malachy and Brian Boru, whose daughter he had married. A battle was fought at Glennmama, near Dunlavin, County Wicklow, in which Sitric was defeated, and his brother Harold slain. The Irish forces took Dublin, where they remained for seven nights, burned the 'dun' or fortress, and plundered the city of 'gold, silver, hangings, and all precious things.' Sitric was expelled, but soon after found an ally in his father-in-law and former foe, Brian Boru, who had commenced that intrigue against Malachy II., which ended in 1002 in the deposition of the latter and the assumption of supreme power by Brian. For some time friendly relations were maintained between Brian and the Danes, the latter with a fleet under Sitric plundering the coasts of Down.

But in 1013 war broke out between the Ard Ri (Brian) and his tributaries, the Irish King of Leinster and the Danish King of Dublin, and a blockade of Dublin ensued. King Brian broke up his camp at Christmas, owing to dearth of provisions, and returned to his palace of Ceann Corradh (Kincora). Sitric availed himself of the breathing-time thus afforded by seeking aid from his kinsmen over sea, and 1000 warriors in coats of mail, under Brodar, a Danish chief, entered Dublin on Palm Sunday, while Brian and his forces lay on the north of the river near the present site of the King's Hospital, Oxmantown. Brian's son, Donnchadh, led a force against the territory of the King of Leinster, while his father's troops harried the Danish districts of Fingall and Howth. The Danes sent out a body to repel the latter, and this movement resulted in a general engagement. At sunrise on Good Friday 1014, the battle, now known as the Battle of Clontarf, commenced, and terminated as evening fell in the complete rout of the Danes. From the river Tolka to the rising ground now occupied by Mountjoy Square, and thence to the abbey of St. Mary's del Ostmanby,

the conflict raged. The Danish king beheld the fight from the walls of his fortress; the aged Brian, whose grandson was amongst the combatants, remained in the rear of the Irish centre, protected by his body-guard. The mailed warriors of Brodar faced the Dalcassian levies under Prince Murchadh (Murrough), son of Brian, and at the commencement the former seem to have gained some advantage. 'Well do the foreigners reap the field,' exclaimed, as he watched the fight, King Sitric to his wife, daughter of King Brian. 'It will be at the end of the day that will be seen,' was her cautious reply. And later, as the Danish forces were driven into the sea, she remarked sarcastically to her husband, 'It appears to me the foreigners have gained their inheritance,' a remark which is said to have cost the lady one of her front teeth. On the wings the forces of Connaught encountered the troops of Leinster, and the remainder of the Munster levies opposed the Danes of Dublin under Dubhgall, son of Aulaf. At the close of the day the Danish forces were in full flight; their ships, which had lain along the northern shore of Dublin Bay, had been carried out of reach by the rising tide, and the only passage across the Liffey, Dubhgall's Bridge, being covered by the troops of Brian, a dreadful slaughter ensued. It is said by the Irish annalists that not one of Brodar's mailed champions escaped alive, while Prince Dubhgall, son of Aulaf, and 3000 of his troops were also amongst the slain; and on the Irish side, Prince Murchadh and his son had fallen. Brodar, probably in attempting to force his way to Dubhgall's Bridge, came on the tent of Brian, and slew the aged king, it is alleged, while engaged in prayer, and was himself slain by the bodyguard. From the *Dublin Magazine* for June 1763, we learn that when the present Rotunda gardens were being laid out, a trench was found containing a quantity of human bones, together with numberless pieces of iron resembling broad rivets, and a large sword

Scandinavian Dublin

and spear head two feet in length; possibly the remains of the warriors of Brodar.

The Battle of Clontarf left both parties exhausted, and no one to benefit by the victory. It cannot, therefore, be taken as the popular error would have it, to imply the expulsion of the Danes from Dublin. As industrious artisans and traders they were tributaries too valuable lightly to be banished or exterminated. We are, indeed, assured by the annalists that 'after Clontarf there was not a threshing-floor from Howth to Brandon Head (in Kerry) without a Danish slave threshing on it, nor a quern without a Danish woman grinding on it'; but we learn from another source that Brian had left no Danes in the kingdom except such a number of artisans and merchants *in Dublin*, Waterford, Cork, and Limerick as could be easily mastered at any time should they dare to rebel; these King Brian very wisely permitted to remain 'for the purpose of encouraging trade and traffic, as they possessed many ships and were experienced sailors.'

Brian, as we have seen, having fallen in the battle, these remarks must be taken as applying to his successor, and indeed as representing the general policy of the Irish kings towards the foreigners settled in the chief seaports. And in 1021, seven years only after the crushing defeat of Clontarf, we find Sitric Mac Aulaf defeating the King of Leinster at the battle of Delgany. In 1028 he went on pilgrimage to Rome; and in 1038, as we learn from the Black Book of Christ Church, 'Sitricus, son of Ablef (Aulaf), Earl of Dublin, gave to the Holy Trinity and to Donatus (or Donagh) first Bishop of Dublin, a place whereon to build a church to the Holy Trinity, together with the lands of Bealdulek (Baldoyle), Rechan (Raheny), and Portraherne (Portrane) for its maintenance.' On the coins of this king, preserved in the Dublin National Museum, he is styled Sitric III., and the church which he founded occupied the site whereon the present Christchurch stands.

Sitric was succeeded by his cousin Eachmarcach, who, in 1052, 'went beyond seas,' possibly to the Isle of Man, of which his brother Godfrey is said to have been king, and Diarmaid (Dermot), son of Donnchadh, surnamed Mail-na-mbó, seized the kingship of Dublin under the title of King of Leinster, of the Innse Gall (Danish Isles = Hebrides), and of Dublin. In 1072 the troops of Leinster and the Danes of Dublin were defeated at the battle of Odba (Ova) by Conchobar (Connor) Ua-Maeilechlainn, Prince of Tara, and Dermot himself 'slain and mangled.' He is thus lamented by the bards:— Scandinavian Dublin

> 'Diarmaid, first man in Leinster fell,
> Diarmaid, of the ruddy-coloured aspect,
> A king who maintained the standard of war.'

His eldest son Murchadh (Murrough) had predeceased him, and his grandson Donnall mac Murchaid (Daniel MacMurrough), surnamed The Fat, succeeded to the throne. The grandson of Domhnall, Diarmaid mac-Murchaid (Dermot MacMurrough), known in Irish annals as Diarmaid na-nGall (Dermot of the Foreigners), was the chieftain who on his banishment from Ireland by his chieftainry in 1166, owing to his character, which was 'violent, overbearing, and ferocious,' departed for Aquitaine, there to ask the aid of Henry II. of England, whose feudal vassal he offered to become.

But we would be wrong in supposing that Dublin was without rulers other than these Kings of Leinster. In 1094 we find mention of a certain Godfrey, Lord of the foreigners of Ath Cliath and of the Islands, *i.e.* the Hebrides, generally identified with that King of Man before mentioned, and great-grandson of Aulaf Cuaran. He was expelled from Dublin by Turlough O'Brien, King of Munster, and afterwards died of pestilence. In 1146 we have Raghnall, or Reginald, son of Turcall, or Thorkill, slain by the men of East Meath. Again in

Dublin

1160 we have Brodar, son of Thorkill, Lord of Áth Cliath, and in 1166 the foreigners of Dublin were leagued with Breifne (Breffni) and Meath in the expulsion of Dermot MacMurrough. In that year, indeed, the Danes could furnish a thousand horse to the conference held at Áth buide Tlachtgha, now Athboy, respecting 'veneration for churches and clerics.'[1] In 1170, when Dublin was treacherously taken by MacMurrough and his Norman allies, Asgall, or Hasculf, son of Raghnall, whose palace stood beside the Church of the Holy Trinity and occupied the site on St. Michael's Hill on which the Synod Hall now stands, was king of the foreigners, and escaped by sea. He returned the following year with a fleet of 60 ships, furnished by his kinsmen of the Western Isles, and sailed into the Liffey. His force consisted of Danes from the Isle of Man and from the Hebrides, and Norwegians, mail-clad warriors, some with the long cuirasses of the vikings, some with plates of metal sewn together, led by a noted Orkney champion whom the contemporary Norman chronicler names Johan le Devé, *i.e.* John the Mad or the Furious. Hasculf marshalled his troops at the Stein, on the low ground south of the Liffey, then extending from College Green to Ringsend, and marching through the suburb on whose site Dame Street now stands, he assaulted St. Mary's Gate, or Dame's Gate, the east gate of the city, near the present Cork Hill. While Milun (Miles) de Cogan was hard pressed by John the Mad, his brother Richard with thirty horsemen rode secretly out of the Western Gate, afterwards known as St. Werburgh's or Pole Gate, at southern extremity of St. Werburgh Street, and fell upon the rear of the Danes. This threw their forces into confusion, and Miles at this juncture sallying upon them with all his force a complete rout ensued. John the Mad fought indeed like a true Berserker—

[1] *Annals of the Four Masters.*

'. . . En la mellé
De une hache ben tempré
Cosuit le ior un chevaler
Que la quisse lui fist voler'

says the chronicler. But individual valour could not retrieve the day, the Danes fled to their ships, and Hasculf was taken prisoner by the Normans, and, on boasting that he would speedily return, was beheaded.

Thus ended the Danish kingdom of Dublin after a duration of over three hundred years, for King Henry II. granted Dublin to the people of Bristol with de Lacy as governor, and confined the Danes, it would appear, to the northern suburb, which retained its name of Ostmanstown, now Oxmantown, as we have seen. In this connection it is noteworthy that Dublin, the metropolis of Ireland, only became so under Anglo-Norman rule, and was for the first ten centuries of its history virtually a foreign city. For three hundred years it had been the centre of a small Scandinavian kingdom, and on the coming of the Anglo-Normans, it was peopled by the Bristol colony, administered by their trading gilds, and the seat of those governors, who, under various titles, acted as viceroys of the English sovereigns. Indeed, until the control of the city was, in 1841, vested in the reformed corporation, it can scarcely be said to have been an Irish city in any national sense of the term. During the three centuries of Danish dominion, though the Irish sometimes conquered, and even nominally expelled the Danes, that race continuously held and practically continuously ruled the city and district. The boundaries of their kingdom, though doubtless they sometimes fluctuated, are pretty clearly defined. The coast-line stretched from Arklow on the south to the small stream of the Devlin, or Nanny Water, above Skerries, on the north, and these still form the bounds of the Admiralty jurisdiction of Dublin. Their territory extended inland along the Liffey 'as far as the salmon swims up the stream,' *i.e.* to

Dublin

Leixlip, or Lax löb, the Salmon Leap (*de saltû salmonis*), comprehending the present united dioceses of Dublin and Glendalough. Many traces of their occupation are to be found in the nomenclature of the district. The northern portion of County Dublin was known, as we have said, as Fingall. Howth is merely the Danish Hofed, a head. Arklow and Wicklow are their beacon (loe, a blaze) stations on the coast, Blowick, now Bullock, Dalk-ey, Lamb-ay (Lamb Island), Ireland's Ey(e), and the Skerries all show their Danish origin. Ringsend is the termination of the Ring or spit of land then stretching into the sea, and, as we have seen, Oxmantown (Ostman's town) still marks the suburb of the Easterlings. The Scandinavians of Dublin must not be regarded as plundering rovers. Whatever the first comers may have been, the city soon developed into a thriving trading and manufacturing community. In Worsaae's *Account of the Danes and Norwegians in England* we find it stated that 'just as the proportionally numerous Norwegian graves near Dublin prove that a considerable number of Norwegians must have been settled there, so also do the peculiar form and workmanship of the antiquities that have been discovered in them afford a fresh evidence of the superior civilisation which the Norwegians in and near Dublin must, for a good while at least, have possessed in comparison with the Irish.' However much a knowledge of the remains of early Irish art may lead us to modify this judgment, the presence in the Dublin National Museum of such objects as the Viking brooches,[1] found near Arklow in the County Wicklow, affords proof of the high artistic skill of the invaders.

The city of the Danes, though commercially and politically important, was yet of no great extent. They had found it a mere collection of wattled huts. It became in their hands 'entrenched Ꝛlċ Cluꝛċ,' with its walls and 'dun,' or fortress. The tale of its plunderings and of

[1] *Journal R.S.A.I.* for 1902, p. 71.

the tribute exacted from its citizens show it to have been a place of wealth and even luxury. Already Christ-church and the Abbey of St. Mary had been built, and the northern suburb possessed its church of St. Michan (built *circa* 1095). The 'Thing mote,' or place of popular assembly, occupied a site north of the present church of St. Andrew, at the intersection of Church Lane and Suffolk Street, and was then 40 feet high and 240 feet in circumference. It is described so late as 1647 as 'the fortified hill near the college,' which was occupied by the mutinous soldiers of Colonel Jones; but in 1682 it was levelled by Sir William Davis, Chief-Justice of the Court of King's Bench, the earth being used to raise the level of Nassau Street, then St. Patrick's Well Lane. From this or a neighbouring hill, Hoggen Green, from Norwegian 'hauge,' a mound, the present College Green, took its name, and was then a large open space where archery was commonly practised. The sea-shore then ran on the northern side of the river from Essex Bridge by the line of the present Abbey Street, and below the ridge on which Summer Hill is built, down to Ballybough Bridge, where there was then a stake-weir. It was thus perfectly possible, at the date of the battle of Clontarf, to see from the fortifications of the old city the whole shore of the north side of the bay, which was fringed with oak timber. The Danish landing-place was at the Stein, an elevated ridge, on which a leper hospital, on the site of the present 'Lock' hospital, was afterwards erected, a resort of pilgrims intending to embark for the shrine of St. James of Compostella, the patron-saint of lepers, from which the termination of Townsend Street received the name of Lazar's Hill, afterwards corrupted into Lazy Hill. At the Stein, as we have seen, Hasculf landed in 1171 in his attempt to regain the city from the Normans, as stated in the Anglo-Norman poem on the conquest of Ireland, already referred to—

Scandinavian Dublin

'A Steine erent arivé
Hescul e Johan le Devé.'

Dublin

Here, at the junction of Hawkins Street and Townsend Street, had been erected by the first Danish invaders a pillar-stone standing 12 or 14 feet above ground, and known as the Long Stone, often mentioned in seventeenth-century leases. In 1646, when an attempt was made to fortify Dublin, 'in removing a little hill in the east suburbs of the city of Dublin, . . . there was discovered an ancient sepulchre placed SW. and NE., composed of eight marble stones, of which two made the covering and were supported by the others. . . . Vast quantities of burned coals, ashes, and human bones, some of which were in part burned and some only scorched, were found in it.'[1]

The Danes have left us but little architectural remains. Indeed, their work as builders may be taken to be practically subsequent to their conversion to Christianity in the middle of the tenth century, and as the year 1171 saw their final subjection, there were but two centuries of turmoil in which they could have been so occupied. The most notable of these remains is probably the church, or miscalled 'Abbey,' of St. Mary at Howth, founded by Sitric or Sygtrygg in 1042, twenty-eight years after the battle of Clontarf. But little now remains to mark the church of Sygtrygg, which in 1235, two centuries after its erection, was enlarged and dedicated to the Blessed Virgin by Luke, Archbishop of Dublin. Competent authorities have pronounced the western porch to be of Saxon or Danish architecture. The Danes, up to the date of their settlement in Northumbria, were not, so far as we know, builders in stone, and would after that date naturally adopt the methods of building which they found in use amongst the Saxons. Hence such remains as seem to be of Saxon architecture may be referred to the ancient Danish church.

The church of St. Michan, in Church Street, was, as we have said, of Danish foundation, its patron,

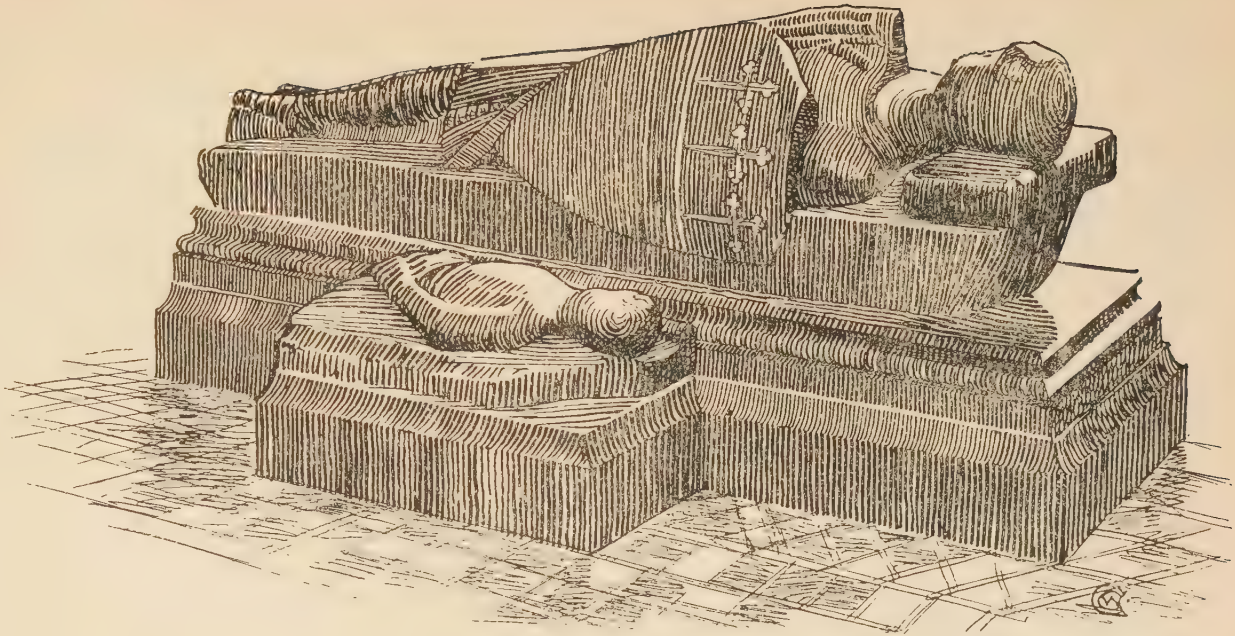
[1] Sir James Ware.

St. Michan, being of that nationality. The present church was built towards the end of the seventeenth century, and restored in 1828. The tower, a square structure with embattled parapets, supposed to form part of the church of the eleventh century, is modern. The vaults possess extraordinary powers of preservation of the bodies deposited in them, a quality which is attributable to their extreme dryness, and the capacity for absorbing moisture characteristic of the limestone of which they are constructed. Besides the church of St. Michan on the north of the Liffey, a group of churches stood on the south side in the days of St. Laurence O'Toole. These were St. Olave's near the north end of Fishamble Street—*i.e.* the Fish Shamble Street, the Vicus Piscatorium of the chroniclers;—St. George's in the present South Great George's Street, then St. George's Lane; St. Stephen's, with its Leper Hospital, on the site of the present Mercer's Hospital; and St. Martin's and St. Paul's within the present Castle precincts. Scandinavian Dublin

The Cathedral of the Holy Trinity, the Scandinavian Christchurch, *i.e.* Head Church or Cathedral, still possesses some remains of the foundation of King Sygtrygg Silkbeard. Soon after 1172 it was enlarged, at the instance of Laurence, Archbishop of Dublin, better known as St. Laurence O'Toole, by the addition of a choir, a steeple, and two chapels, which Richard, Earl of Strigul, surnamed Strongbow, Robert Fitzstephen, and Raymond le Gros, undertook to build at their own charge. Successive alterations up to 1225 had by that date entirely remodelled the Danish building. After a long series of misfortunes which had reduced it to a mere patched fragment of the original structure, the church was in 1871-8 restored, at a cost of £166,000, by the munificence of Henry Roe, D.L., under the direction of George Street, R.A., Architect. It was not till the opening of Lord Edward Street, in 1886, that an adequate view could be obtained of Christchurch, since

BRIDGE CONNECTING CHRISTCHURCH WITH THE SYNOD HALL

1872 the Cathedral Church of the United Dioceses of Dublin, Glendalough, and Kildare. Passing from the front of Trinity College up College Green and Dame Street, on approaching Cork Hill the eye is at once caught by the east end of the cathedral, surmounted by the central tower. A small gate gives entrance to the grounds, and along the path leading to the south porch lie the uncovered remains of the chapter-house. We enter the south transept through the beautiful Norman door, removed from the north transept in 1831, when the old fourteenth-century Choir was remodelled, and the Lady Chapel on the north of it converted into a Grammar school, chapter-room, and apartments for the cathedral servants. This old 'Mary Chapel,' in Danish times the chapel of St. Nicholas, was for many years used as the church of a French congregation. The only architectural evidence now remaining of its existence is the arch leading to the Choir ambulatory, which is thirteenth-century work. From the south porch steps lead to the bridge connecting the Cathedral with the

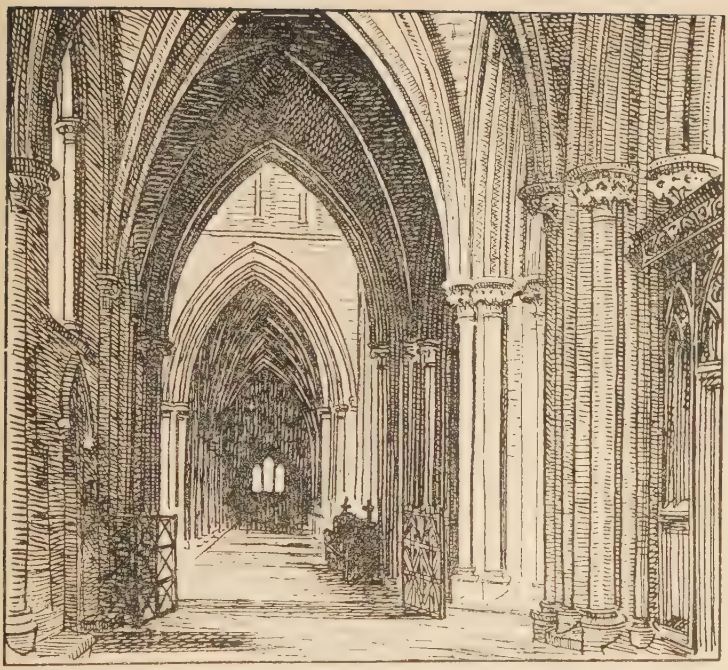


TOMB OF STRONGBOW AND HIS SON

Dublin

Synod Hall, which stands on the site of the Church of St. Michael the Archangel, and preserves its ancient tower. In the south porch is a monument to Thomas Prior, one of the founders of the Royal Dublin Society, to which Dublin, and indeed Ireland at large, owes so much. The monument originally stood on the south of the nave. On the left of the south aisle is a tomb bearing the recumbent figure of a knight in chain armour, traditionally known as Strongbow's tomb. That the great earl was buried in Christchurch with great solemnity *in conspectu crucis* is undoubted, and this statement agrees with the present position of the tomb. But that the effigy represents its occupant can scarcely be maintained, as the arms on the shield are probably those of Fitzosbert. It is possible that the effigy is one substituted for the original after 1562, when the latter was broken by the falling in of the roof. Upon tablets now let into the wall of the south aisle adjoining the tomb are the following inscriptions: 'THIS : AVNCYENT : MONVMENT : OF : RYCHARD : STRANGBOWE : CALLED : COMES : STRANGVLENSIS : LORD : OF : CHEPSTO : AND : OGNY : THE : FYRST : AND : PRYNCYPALL : INVADER : OF : IRLAND : 1169 : QVI : OBIIT : 1177 : THE : MONVMENT : WAS : BROCKEN : BY : THE : FALL : OF : THE : ROFF : AND : BODYE : OF : CHRISTESCHURCH : IN : A$^{O}_{N}$: 1562 : AND : SET : VP : AGAYNE : AT : THE : CHARGYS : OF : THE : RIGHT : HONORABLE : SR : HENRI : SYDNEY : KNYGHT : OF : THE : NOBLE : ORDER : L : PRESIDENT : OF : WAILES : L : DEPVTY : OF : IRLAND : 1570.'

Beside the larger monument is a smaller one bearing a half-length effigy in Purbeck marble. This figure is generally believed to represent Strongbow's son, whom his father is said to have cut in two for cowardice in battle; though the chronicler, Stanihurst, naïvely remarks that 'he did no more than run him through the belly.' It is, however, the effigy of a female figure, denoted by costume as *circa* 1180. A curious custom long existed of making the principal sum in bonds payable 'on Strongbow's tomb.'



SOUTH AISLE, CHRISTCHURCH

The architecture of the south transept is a striking example of the transition from Norman to early English, and dates, as does the north transept, from about 1170. The arches leading from the aisles and from the transepts towards the side chapels are pointed, but the detail is Norman in character. The capitals, mouldings, and string-courses are richly carved. The triforium arches, each enclosing two pointed inner arches, are almost though not quite semicircular ; as are also those of the clerestory. The niche in the east wall of the south transept, where a clock now stands, originally contained a pedestal on

which stood a statue of the Virgin. This transept also contains the beautiful monument of the 19th Earl of Kildare (*ob.* 1743), father of the first Duke of Leinster, which formerly stood on the north-east side of the choir; and also a sixteenth-century monument to Francis Agard, commander of a troop of horse under Thomas Lord Seymour of Sudeley, and afterwards Chief Commissioner of the Province of Munster.

On the east of the south transept a semi-circular arch leads to the chapel of St. Lorcan or Laurence O'Toole, originally Abbot of Glendalough, Danish bishop of Dublin prior to 1170, the second Irishman canonised by papal authority, the first being St. Malachy. This chapel was founded late in the twelfth century, destroyed early in the nineteenth, and rebuilt in 1871 on its original foundations. In the walls are two recesses; that on the south side containing the supposed effigy of the archbishop, and that on the north a figure in Purbeck marble, found by the workmen engaged on the restoration, and said to represent the wife of Strongbow. There is also an ancient inscription in Norman-French to John of the fraternity of Parma, the 'Lumbard' or master builder of the twelfth-century additions.

An ancient arch leads from the south transept to the Ambulatory, east of which are the three chapels built by Strongbow, Fitzstephen, and Raymond le Gros, and dedicated respectively to St. Edmund, king and martyr, St. Mary Alba, and St. Laud or St. Lo, Bishop of Coutances in the sixth century. These were destroyed by John de St. Paul to build his unsightly choir, and not rebuilt till 1871. The chapel of St. Laud contains a brass commemorating the restoration of 1871, a prior's coped tomb of black calp stone, bearing an early English floriated cross from the old chapter-house, a reputed effigy of Basilea, sister of Strongbow, and a metal case believed to contain the heart of St. Laurence O'Toole, who died and was buried at St. Eu in Normandy in 1180. The

central chapel of Sancta Maria Alba has seventeen sedilia, the central for the bishop being the largest. The chapel of St. Edmund communicates with the north porch, from which a stair leads to the choristers' school-rooms. The chapter-house and library occupy the site of the original projecting Lady Chapel north-east of the Cathedral, remodelled, as we have said, by Mr. Street at the restoration. This Lady Chapel has been identified with the original Chapel of St. Nicholas 'on the north side,' founded by Sygtrygg or Sitric; but a sixteenth century deed is on record, whereby the dean and chapter leased to Walter Forster of Dublin, clerk, a long loft called St. Nicholas' Chapel, situate over a cellar on the *west* side of the north gate of the church, a transaction which recalls the treatment of the church of St. Bartholomew the Great in London.

Scandinavian Dublin

The north transept contains the organ, which stands on a carved gallery of Caen stone, supported by marble columns. Under the organ on the north wall of the transept are the arms of Sir Henry Sidney, Lord Deputy.

The choir was, previous to 1871, a crooked oblong 102 feet long from west to east, but as it possessed neither beauty of its own, nor any trace of its original architecture, and presented no object of interest save an ancient piscina, Mr. Street wisely resolved on its complete demolition and the erection of the present choir on the lines of the crypt below it. It now consists of the apse and the space under the central tower, and forms a striking feature of the building. The two western arches of the older choir had not been disturbed during the fourteenth century alterations; and it was found that another arch built into the old north wall of the choir would fit precisely into the east end. The arches preserve the old twelfth century capitals. The present design reproduces, in all probability, the old twelfth century choir, many of the old stones being in fact used in the reconstruction of

ANCIENT TILES

the piers and arches. The carving of the new capitals of the coupled shafts round the apse was executed by a workman named Taylerson, and are magnificent specimens of modern workmanship, representing the Annunciation, Salutation, Adoration of the Shepherds and of the Magi, the Circumcision, and the Presentation in the Temple. The floor is of exceptional interest. The designs of the tiles are entirely a reproduction of patterns on those discovered under the debris of the fallen roof; and all the originals capable of being used were laid in the eastern end of the south choir aisle. The pillar between the nave and the south transept has carved on it the heads of Mr. Street, Archbishop Trench, Mr. Roe, and Primate Beresford. On the north of the choir, immediately outside the sanctuary, is a long memorial brass to Archbishop Trench, to whom a similar memorial exists in Westminster Abbey. The stalls of carved oak provide for the dean and precentor, chancellor and treasurer, and for the twelve canons constituted by the Act of 1872 of the General Synod of the Church of Ireland. The screen, of yellow Mansfield stone on a base of red Cork marble, is divided into five by columns of Kilkenny marble, and reproduces in its finial the design of the celebrated Cross of Cong in the National Museum, Kildare Street. The ancient State or Royal pew, and the Mayoralty pew, now seldom occupied, have been replaced by modern oak stalls. The former shows the Royal arms, scorched and disfigured by the Cromwellian troopers. West of the choir, on the north side, stands the pulpit rising on columns of green Galway marble, with bases of red Cork marble, the whole standing on a slab of Kilkenny marble. In the choir stands the fifteenth-century lectern, from which the Scriptures were first read in English in Ireland, from a Bible sent by Queen Elizabeth.

The north aisle has undergone serious change in the course of the restoration. That a doorway existed, facing Winetavern Street, at the third bay from the west end is proved by entries in Cathedral leases. The porch which it seems certain was attached to this northern door furnished Mr. Street, when its foundations were discovered, with the idea of the baptistery, which now stands, not on those foundations, but one bay further towards the west. The baptistery is, however, in itself a beautiful structure, with its roof supported by two central columns of Irish marble, and its stained glass windows, introducing, amongst Irish saints, SS. Mary and Anne to indicate the Christian names of the wife of the architect, and SS. George and Edmund to signify his own. In the centre, between the pillars, stands the font, a beautiful example of modern design in marble.

Scandinavian Dublin

From the west door a good general view is obtained of the Cathedral, somewhat hindered by the screen, which intercepts the prospect beyond the choir eastwards. The stained glass, though entirely modern, is rich and varied; the clerestory windows contain the arms of the Irish sees from drawings by Ulster King of Arms. In the north aisle is an unfinished monument, formerly in the south transept, to Sir John Stevenson, the composer, who had the unique distinction of having been the first native of Ireland admitted to office in the choir of Christchurch, thus emphasising in its Cathedral what has been already said of the un-Irish character of the City of Dublin.

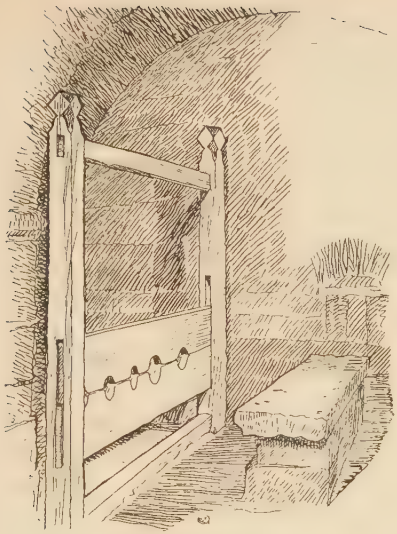
For the antiquary perhaps the most interesting portion of the Cathedral is to be found in the crypt, which is entered from the eastern end of the south aisle by a circular-headed door of a small chapel, whence steps lead downward to the crypt. An accidental comparison by Sir Thomas Drew of the ground plan of the Danish Christchurch of Waterford with that of Christchurch Dublin disclosed the interesting fact that, 'pier for pier, dimension for dimension,' the Waterford Christchurch

Dublin

had been a genuine *replica* of the Dublin one. This, taken in connection with the fact that the nave piers of the Anglo-Norman work of *post* 1190 'do not stand truly over the piers below,' shows conclusively that we have in the crypt 'the survival of a Danish-built Christian church.' The quasi apsidal arrangement at the east end, 'the square eastern chapel with which the apsidal inclination ends,' apparently the *feretrium*, for the reception of relics, while resembling the Scandinavian church of Trondhjem, is said to have had no parallel in these kingdoms save one, at Pershore Abbey in Worcestershire, which is now no longer in existence.

Much of the crypt was, we find from leases of the sixteenth century, in the occupation of tenants who utilised their holdings as shops, stores, and taverns, one of the cellars being euphemistically described as 'Paradise,' perhaps in distinction to 'Hell' (see p. 30). An Order in Council of 28th November 1633 forbade, indeed, these vaults to be used as 'a tavern, tippling house, or tobacco shop,' but the abuse was not discontinued, for in 1678 the 'Lord Lieutenant and Councell' ordered that the dean and chapter 'doe use their best endeavours' for removing the 'taverns, tippling houses, and tobaccoe shops' located in 'the vaults and cellars, to the great annoyance of the said Church.'

Many objects of interest are now stored in the crypt. The wooden stocks, two hundred years old, which stood in Christchurch yard outside the south transept till 1821, when the penalty had fallen into disuse, are here in good preservation. In the eastern sub-chapels are preserved the tabernacle and candlesticks used in the celebration of the Mass in the Cathedral during the reign of James II. The statues of that monarch and his brother Charles II. were removed from niches over the entrance to the Tholsel, which stood at the corner of Nicholas Street, and were placed for a time at the northern end of the north transept, but shared the fate



THE STOCKS

of more modern monuments in being consigned to the crypt at the time of Mr. Street's restoration. Some of these monuments are fine examples of modern sculpture, and many are well-deserved memorials of distinguished citizens. A tragic interest attaches to the tablet to Sir Samuel Auchmuty, G.C.B., who died in 1822 while in command of H.M. forces in Ireland. It is said that at his funeral an officer lost his way in the crypt, was accidentally locked in, and was there devoured by rats, which probably swarmed from the great sewer which led from the cathedral to the Liffey. His skeleton is said to have been afterwards found still grasping his sword, and surrounded by the bones of numbers of rats which he had slain before being overcome. The ancient piscina and font, removed at the time of restoration, are preserved in the crypt. The church plate, in silver-gilt Dutch

repoussé work, presented to the cathedral in 1698 by William III. after the battle of the Boyne, is supposed to have been borrowed for the use of the castle chapel in 1816, where it is still retained.

The Cathedral precincts are interesting. South of the remains of the old chapter-house, of beautiful moulded thirteenth-century work, discovered in 1886 by Sir Thomas Drew, lay the *calefactory* of the old monastic foundation, separated from the former by the *Slype*. This was the site of the passage long known as 'Hell': it is supposed from the black figure popularly believed to represent the devil, to which Burns refers in the lines :—

> 'Is just as true's the Deil's in hell
> Or Dublin city.'

As this passage led to the 'King's Courts,' held after 1610 in the *Domus Conversorum* and other buildings of the convent cloister, there is at least verisimilitude in the advertisement which appeared, 'To let, furnished apartments in Hell. *N.B.*—They are well suited to a lawyer.'

ANCIENT TILE

ST. PATRICK'S CATHEDRAL BEFORE RESTORATION

CHAPTER II

ANGLO-NORMAN DUBLIN

ST. PATRICK'S CATHEDRAL

THE news of the successes of the Anglo-Norman barons had not been favourably received by King Henry II., who doubtless foresaw how dangerous an ally the disaffected at home might find in their connexions firmly seated in Irish lordships. That so far-seeing a statesman as was Henry of Anjou should anticipate trouble from these early conquerors of Irish territory must at least seem probable in the light of after events, when the de Courcys, de Lacys, de Burghs, and Geraldines were the most untiring enemies of the English Crown.

Dublin

He determined accordingly to exert his feudal authority, and so to order matters that his paramouncy should stand unquestioned. He relied on the Bull of Pope Hadrian IV., brought to him from Rome by John of Salisbury in 1155, to establish his lordship of Ireland; and having summoned Strongbow to render an account of his conquest, and exacted from him full submission, he sailed for Ireland, landed at Croch, now Crook, near Waterford, and held a synod at Cashel. He then proceeded to Dublin, where he kept his court for three months, having ordered to be constructed for him, 'close to the church of St. Andrew the Apostle outside the city of Dublin,' says Roger de Hoveden,[1] 'a royal palace, constructed with wonderful skill of peeled wands, according to the custom of that country.' He seems to have treated Dublin as his personal property, it having been surrendered to him, as their suzerain, by the Anglo-Norman adventurers, who had taken it from its Danish owners. The wattled dwelling on the Thingmount of the Norsemen may have had a significance as indicating a claim to a kind of elective lordship. Having expedited a charter to his 'men of Bristol,' whereby he gave *his* City of Dublin to the said men to inhabit and hold as they held Bristol, he appointed, as we have said, Hughes de Lasci, or Hugh de Lacy, *pro tempore* Bailli thereof. The King's unhappy affairs now called him to England and to Normandy, leaving behind him in Ireland a turmoil which his presence had for a time somewhat abated. In 1174, by a charter dated 'Apud Sanctum Laudinum,' probably St. Laud or St. Lo, in Normandy, Henry granted to his burgesses of Dublin 'freedom from toll, passage, portage, lestage, pavage, murage, quayage, carriage, and all custom, for themselves and their goods throughout his entire land of England, Normandy, Wales, and Ireland.' The Ostmen, though expelled, were not entirely expatriated, but were probably confined, as in Limerick and their

[1] *Rerum Anglicanarum Scriptores post Beda.*

other Irish cities, to a particular district outside the walls—most likely to that Ostmanstown, on the northern bank of the river, which would thus retain its name. That they were neither banished nor extirpated is evidenced by our finding a body of the Ostmen of Dublin with the force which, in 1174, Strongbow led against Donal O'Brien of Thomond; and in the Calendar of Patent Rolls we find that Cristin the Ostman ceded to Strongbow a house which the Earl granted to de Ridlesford. The men of Bristol were not the only colonisers of the deserted city. Besides the followers of the Anglo-Norman lords, who are specially referred to by the contemporary chronicler as their hardy English vassals ('les vassals Engleis aduriz'), many English traders would naturally be attracted by the reputation of Dublin, with its 'far-famed harbour,' say the English chroniclers, 'the rival of our London in commerce.' For instance, we find that when, in 1337, a certain Master John Rees came as Treasurer to Ireland he brought with him 'many Welshmen to the number of 200, and arrived in the haven of Dublin.' Anglo-Norman Dublin

In 1176 died Strongbow, and his tomb, as we have seen, is still pointed out in Christchurch, which he had re-edified and enlarged; and after more than one change of governors, the English King determined to take the rule of Ireland into his own family. In 1177 he had, at the Council of Oxford, with the authority of Pope Alexander, invested his youngest son John, then eleven years of age, as Lord of Ireland. At the same Council a royal charter was granted to the Priory of St. Thomas at Dublin. The first Anglo-Norman coinage of Ireland bore the full face of John, with a diadem of five pearls, and the inscription JOHANNES DOM.: the reverse a double cross, with a pellet or annulet in each quarter, with the names of the minters at Dublin and Waterford. In 1185 John sailed from Milford on the Wednesday after Easter, and landed at Waterford on the following

Dublin

day, 25th April, accompanied by Ranulf de Glanville, the King's viceroy in England, and Giraud de Barri, better known as the chronicler Giraldus Cambrensis. He was the grandson of Nesta, the mistress of Henry I., the ancestress as well of the de Barris as of the Fitz-Henrys, Fitz-Stephens, and Fitz-Geralds, whose families supplied so many of the barons of the English Pale. John had been preceded in 1184 by the successor of St. Laurence O'Toole, Archbishop Comyn, to whom the archiepiscopal estates had been granted in barony. A curious extract from the Pipe Roll for Devonshire records a payment of forty shillings to 'Ricardo de Rupe et aliis hominibus Johannis filii Regis ad transfretandum cum canibus predicti Johannis per breve Ranulfi de Glanville,' proving that John was not unmindful of the possibilities of sport in thus having his hounds shipped, probably from Normandy, to await his arrival in Ireland. The young prince did not favourably impress his new Irish subjects. At an interview with the Munster chieftains, accompanied by their leading retainers, we are told that 'two of the guard, Normans, pickthankes, shook and tare the Clownes by the glibs (long hair) and beards unmannerly';[1] and we are not surprised that the chiefs considered him 'but a boy, peevish and insolent,'—he was then in his nineteenth year. The same author says of his following: 'About the young Earle were servants and counsellours, three sorts, first Normans, great quaffers, lourdens, proud, belly swaines, fed with extortion and bribery; to whom he most relyed: secondly, the English brought with him, meetly bold: thirdly, the English found in the land, whom being best worthy and most forward in all good services, hee least regarded.' On his arrival in Dublin, John confirmed the charter of his father to 'my men of Bristol,' and granted to the Canons of the Priory of St. Thomas of Dublin the tenth of ale and mead which

[1] Campion's *Historie of Ireland* (written in the yeare 1571).

he had 'by usage from the taverns of that city.' His troops were defeated with great slaughter by O'Brien, King of Thomond, and John returned on 31st December, 'departing away the same yeare he came and leaving the realme a great deal worse bestedde than he found it.'

In 1190 Archbishop Comyn founded the Church of St. Patrick, as a collegiate or prebendal church, adopting the site, outside the city walls, of the early Celtic church of St. Patrick's in Insula (*i.e.* in the holm or strath of the Coombe, the valley through which the now subterranean Poddle flows). The church was solemnly dedicated on St. Patrick's Day, 17th March 1191, by the Archbishops of Armagh and Dublin, and the Legate O'Heaney, 'to God, our Blessed Lady, and St. Patrick.' This prelate conferred the Church of St. Audoen, founded by the Anglo-Normans in honour of the great Norman saint, Audoen or Ouen, on the convent of Grace Dieu, situated north of Swords.

In 1192 King John issued a fresh charter, stipulating that the citizens 'shall have all their reasonable Guilds as the burgesses of Bristol have or had.'

The year 1209 is unhappily noteworthy in the Dublin annals by the occurrence of the long-remembered 'Black Monday.' On Easter Monday in that year, the citizens, while amusing themselves, according to custom, in Cullen's Wood, where, says Stanihurst, 'being somewhat recklesse in heeding the mounteine enimie that lurked under their noses, they were wont to rome and roile in clusters,' were attacked by an ambuscade of the O'Byrnes and O'Tooles from their fastnesses in the Dublin and Wicklow mountains, and five hundred of their number slain. 'Whereupon the remnant of the citizens deeming that unluckie time to be a crosse or a dismall daie, gave it the appellation of Black Mondaie.' The district was thenceforth known till towards the close of last century as the 'Bloody Fields'; but was then built on as part of the growing residentiary suburb of Rathmines, and they are now repre-

sented by Palmerston Park and the adjacent roads, lying between Rathgar and Ranelagh. The depleted population of the city was reinforced by a new colony from Bristol; and a custom was established whereby the citizens marched out on each succeeding Easter Monday, with banners displayed, to defy the native Irish. In the following year King John, now under sentence of excommunication, returned to Ireland with a fleet of seven hundred sail. Landing at Crook, near Waterford, on 20th June, he marched into Meath, and reached Dublin on the 28th June, where twenty of the chieftains did him homage and fealty. The parts of Ireland under English rule he parcelled out into twelve shires, to which he appointed sheriffs and other county officers. He appointed judges and circuits, and reformed the coinage. He also built, or caused to be built, the Castle of Trim, and doubtless some others of the many whose ruins in Ireland bear his name. He returned to England the same year. An interesting relic of the visit of this monarch was unearthed during the relief excavation works in the precincts of Christchurch in 1884. A small bronze object was picked up by a choir-boy, and proved to be a crescent surmounted by a star—the badge adopted by Richard I. in the Holy Land, and retained by John and Henry III. A similar device surmounts the stalls of the dean and precentor of St. Patrick's Cathedral, and forms the reverse of John's Irish coinage. It has been plausibly surmised that this badge, which bears evidence of having been hooked to some leather trapping, was torn or struck from the clothing of one of his retainers in a broil, when it may have slipped into an interstice of the pavement.[1]

To John Comyn, who died in 1212, succeeded as Archbishop of Dublin Henry de Loundres, or the Londoner, who became Viceroy in the following year, and who 'builded the King's Castle' in Dublin 'four square or quadrangle wise.' He constituted, in 1220, his pre-

[1] *Journal R.S.A.I.* for 1901, p. 74.

decessors' church of St. Patrick a cathedral, with a dean, precentor, chancellor, and treasurer, and henceforth continual bickering marked the intercourse of the two cathedrals. This prelate's style and title ran as follows: 'Henry, by divine mercy Regular Abbot of the Cathedral Church of the Holy Trinity and Bishop of St. Patrick's, Archbishop and Primate of the Irish Church by grace of the Apostolic See, Dean of the free royal chapel of St. Mary's of Penkridge,[1] Prince Palatine of Harold's Cross, Custos of the Suffragan Sees when vacant,' etc.[2] De Loundres obtained the unenviable sobriquet of 'Scorch-bill, or Scorch-villeyn,' from his attempt to burn the leases of the tenants and farmers of his see, when they had produced them, at his summons, for inspection.[3] He was afterwards present at Runnymede, and officiated as Papal Legate.

About this time an organised effort seems to have been made to fortify Dublin, as we find by a charter of Henry III., dated 1221, that the citizens were empowered 'in aid of enclosing their city to levy a toll of 3d. on every sack of wool, 6d. on every last (12 dozen) of hides, and 2d. on every butt of wine brought into the city for sale until the King comes of age,'[4]—he was then fourteen; and in 1233 and 1250 further tolls were authorised for enclosing and strengthening the city. In 1283 a dreadful fire raged in Dublin, whereby the greater part of the city was consumed, including the 'campanile et capitulum Sanctae Trinitatis' (Christchurch); and in 1304 another accidental fire consumed St. Mary's Abbey with its church

[1] On 13th September 1215, King John bestowed on the See of Dublin the advowson of the manor of Penkridge in Staffordshire, making the Archbishop and his successors Deans of the Collegiate Church of Penkridge. In the time of Archbishop King, the Bishop of Lichfield applied to the Archbishop of Dublin 'for leave to visit and confirm within his peculiar jurisdiction of Penkridge.'

[2] Professor Stokes, *Ireland and the Anglo-Norman Church.*

[3] More probably, 'Ecorche villeyn' = flay farmer.

[4] *Marleburrough's Chronicle.*

and steeples, and destroyed the Chancery rolls which were there deposited.

In 1308 Edward II., in order to remove his favourite Piers Gaveston from the attacks of the English barons, appointed him by letters-patent Lord-Lieutenant of Ireland. He sailed from Bristol with a large retinue, he himself crossing the Channel in the royal barge. He seems to have acted with vigour and prudence, and kept splendid court in the Castle of Dublin. 'Ubi regaliter vixit, et fuit bene delectus, erat enim dapsilis et largus in muneribus dandis, et honoribus et terris sibi adhaerentibus procurandis.'[1]

In May 1315 Edward Bruce, brother of the King of Scotland, and descended in the female line from Dermot MacMurrough, landed near Carrickfergus with 'sixe thousand Scots fighting men,'[2] and two years later arrived near Dublin and captured the Castle of Knock, now Castleknock, built by Hugh de Tyrrel, outside the western gates. The citizens had made preparations for the defence of the city. They hastily strengthened the walls, and, destroying for that purpose the Monastery of St. Saviour, erected an inner wall, a fragment of which still survives in St. Audoen's Arch, close to the church of that dedication. On the news of the approach of his forces they burned the outlying portions of the city, including 'St. Thomas his street, least he should upon his repaire to Dublin have anie succour in the suburbs';[3] even setting fire to a portion of St. Patrick's Cathedral. Meantime Bruce's suspected ally, Richard de Burgh, the Red Earl of Ulster, lay in St. Mary's Abbey north of the Liffey, close to the Danish settlement of Ostmanstown, and at the rear of the north side of the present Capel Street. The Red Earl was here surprised by the citizens, who plundered and wrecked the Abbey, and imprisoned him in Dublin Castle. Fearing to expose his ally to the revenge of

[1] Adam Murimuth.
[2] Campion.
[3] Stanihurst.

his captors, and doubtless impressed by the strenuousness of the defence, Bruce raised the siege, and marched to Kilkenny and thence to Limerick; but was in the following year defeated and slain by Sir John Maupas at Faughart, near Dundalk, on Sunday, 14th October 1318. His body was quartered, and one portion, together with his arms and heart, were sent to be set up in Dublin. We find successive remissions of Crown rent and of old debts due to the Crown by the city to the amount of £600, to enable the citizens to repair the destruction of the suburbs. Encouraged by the early successes of Edward Bruce, the O'Tooles, O'Byrnes, and O'Mores had wasted the country with fire and sword from Arklow to Leix, but 'with them coped the Lord Justice' (Sir Roger Mortimer), 'and made a great slaughter, so that fourscore of their heads were set upon Divelin (Dublin) Castle'; which fortress, indeed, was seldom without such gruesome ornamentation. But the people of Dublin seem to have deemed the successes of the Viceroy against the Irish enemy as dearly purchased, for we read in Campion that 'Mortymer went over to the king indebted to the citizens of Divelin for his viandes, a thousand pounds, whereof he payde not one smulkin, and many a bitter curse carried with him to the sea.'

Anglo-Norman Dublin

In 1320, under a Bull of Pope Clement v., a University was established, under the direction of the Franciscans, in St. Patrick's Cathedral by the Archbishop, Alexander de Bicknor, Treasurer of Ireland, which had a lingering existence until the dissolution of the cathedral establishment by Henry viii. Pestilence and famine seem to have been frequent visitations: a notable dearth in 1331 was relieved by the appearance, in June of that year at the mouth of the Dodder, of a shoal of huge fish called 'turlyhydes,' said to have been from thirty to forty feet long, in the capture of which Sir Antoine de Lucy, Baron of Cockermouth, the newly landed Justiciary, with his soldiers assisted. These fish were doubtless a school of

bottle-nosed whales, a smaller specimen of which was captured in the Liffey in May 1905.

In 1361 Lionel of Antwerp, Duke of Clarence, third son of King Edward III., who had married Elizabeth, only child and heiress of William de Burgh, Earl of Ulster, to whom he had been affianced when three years of age, was sent as Viceroy to extend the English rule in Ireland: King Edward believing 'that our Irish dominions have been reduced to such utter devastation, ruin, and misery that they may be totally lost if our subjects there are not immediately succoured.' He busied himself with various works, 'agreeable to him for sports and his other pleasures, as well within the Castle of Dublin as elsewhere.' By the Statute of Kilkenny he defined the English territory, afterwards known as the Pale, within which the King's writ ran, leaving the rest of the country to Irish laws and customs. This district varied in extent in proportion to the relative strength and cohesion of the native Irish and the English settlers, and of it Dublin was the acknowledged capital and centre. The Earldom of Ulster and the Lordships of Connaught, Meath, Leix, and Ossory, the great heritage of the de Burghs, which Lionel claimed in right of his wife, passed, by the marriage of his daughter and heiress, to her husband, Edmund Mortimer, Earl of March. In May 1380 Edmund de Mortimer, Earl of March and Ulster, and Marshal of England, arrived in Dublin as Viceroy while still a minor. He maintained considerable state, and the magnificence of the appointments of his table is particularly dwelt on by the chroniclers. On an expedition into Munster in the following winter the Viceroy took cold from crossing a river, and died suddenly at midnight, on the 26th December, in the Dominican Abbey at Cork.

In 1394 Richard II., who had created his favourite Robert de Vere Earl of Oxford, Marquess of Dublin, and subsequently Duke of Ireland, conceived the idea of

strengthening the power of the English colonists, and, landing at Waterford, arrived with an army of 30,000 men in Dublin, where he spent his Christmas, and on 1st February wrote to his uncle, the Duke of York :— Anglo-Norman Dublin

'In our land of Ireland there are three kinds of people —Wild Irish, our enemies; Irish rebels, and obedient English.' In the second class we recognise the Anglo-Norman barons, already *Hiberniores quam Hibernicis ipsis*; the *old* English as distinguished from the *new* English—the English *by blood* from the English *by birth*. In March Richard entertained some of the Irish chiefs with great splendour at Dublin, and conferred the order of knighthood on O'Neill, O'Connor, MacMurrough, and O'Brien, apparently as representing the four provinces or kingdoms of Ireland. Their vigil was passed in Christchurch. Richard left behind him as Viceroy his cousin Roger Mortimer, Earl of March and Ulster, Lord of Wigmore, Trim, Clare, and Connaught, who was defeated and slain by the O'Briens, on 20th July 1398, at Kenlis, in the present Queen's County. 'The traytorous death of Mortimer, whom he loved entirely, being wonderfull eager in hastening the revenge thereof upon the Irish,'[1] induced King Richard, in an evil hour for his own fortunes, again to visit Ireland, and he landed at Waterford on Sunday, 1st June 1399, almost simultaneously with the landing of Henry of Lancaster at Ravenspur, the news of which reached him in Dublin. It is a striking indication of the thriving state of the port of Dublin that it is recorded that, though Richard II. occupied the city with an army of 30,000 men for six weeks, yet there was no rise in the price of provisions.

On the deposition and subsequent death of Richard II., Henry IV. sent to Ireland, in 1402, his third son Thomas of Lancaster, Seneschal of England and Lord of Holdernesse, afterwards Duke of Clarence, then twelve years of

[1] Campion.

age, as Viceroy for a term of twenty-one years. He landed at Blowyk, now Bullock, near Dalkey, bringing with him as his deputy Sir Stephen le Scrop or Scrope. The citizens of Dublin in the same year marched against the O'Byrnes under John Drake, their Major (*i.e.* Mayor) or Provost. Proceeding south along the coast they encountered near Bray a force of 4000 of the O'Byrnes, whom they defeated with great slaughter, killing 500 of their number. In consequence, the king granted to the Mayor and his successors the privilege of having a gilt sword carried before them.

In 1424 Edmund de Mortimer, the fourth of his family who had held the office, landed as Viceroy, having a salary assigned to him of 5000 marks per annum. But Ireland proved as fatal to him as to his father and grandfather, as he died in Dublin of the plague in the following year. In 1449 Richard Plantagenet, Duke of York, Lieutenant by letters-patent, landed at Howth, and nominally held the Viceroyalty for ten years. He had succeeded, through his mother Anne, daughter of Roger de Mortimer, to the Earldom of Ulster and the other lordships of the de Burghs. He brought with him his wife, 'the Rose of Raby.' 'To this Richard then resciant in Divelin was borne within the Castle there,'[1] on 21st October 1449, his sixth son George, the third who survived infancy, afterwards the ill-fated Duke of Clarence. By his firmness and tact the Duke of York made many friends among the great Anglo-Norman houses, and, on the triumph of the Lancastrians at Ludlow, York with his second son, the Earl of Rutland, took refuge in Ireland. Here a compact with Gerald, seventh Earl of Kildare, chief of the eastern Geraldines, whom he had appointed his deputy, gave him the support of that powerful family; their hereditary rival James Butler, fifth Earl of Ormonde, known as the 'White Earl,' supporting the Lancastrian cause. The latter fought on that side at St. Albans and

[1] Campion.

Wakefield, and after the defeat of the Lancastrians at Towton (1461) was beheaded at Newcastle, and the English colony in Ireland became predominantly Yorkist. Anglo-Norman Dublin

The accession of Henry VII. gave to the Geraldines an opportunity to exhibit Ireland as that 'home of lost causes' which she was to become in her relations to English royalty. In 1487 Gerald Fitzgerald, eighth Earl of Kildare, adopted the pretender Lambert Simnel, who had landed in Ireland, and who was joined there by the exile Lord Lovel, and by the Earl of Lincoln, nephew of Edward IV., and declared by Richard III. to be his heir. The Earl of Kildare, Lord Deputy, with 'the lords of the council and other great men of quality' . . . 'in all haste assembled at Divelin' (Dublin), on Whitsunday, 24th May, 'and there in Christchurch they crowned this Idoll, honouring him with titles imperiall, feasting and triumphing, rearing mighty shoutes and cryes, carrying him from thence to the King's Castle upon tall men's shoulders.'[1]

The crown used on this occasion is said to have been taken from the statue of the Virgin in the Church of Sainte Marie del Dam, and the 'tall man' who carried the new-crowned king to the Castle was a huge Anglo-Irishman known as 'Great D'Arcy of Platten.' The pretender crossed to Lancashire with 2000 trained German mercenaries as well as the Irish troops of Kildare, but was utterly defeated at Stoke, and relegated to the royal kitchen as a scullion or turnspit. Undeterred by the fate of the pretender, Kildare and his kinsman, the Earl of Desmond, gave some support to Perkin Warbeck, who landed at Cork in May 1492, which led to the temporary removal of the former from his post of Lord Deputy; to which, however, he was soon after restored, it is said, for the whimsical reason that on his enemies complaining to the King that 'All Ireland could not rule this Earl,' the astute monarch replied, 'Then, in good

[1] Campion.

faith, shall this Earl rule all Ireland.' Though the story be apocryphal, yet the wisdom of the course adopted is unquestionable, for on Warbeck's again landing at Cork in 1497 he received neither shelter nor countenance.

The constant rivalry between the Geraldines and Butlers led to continual brawls in Dublin, from which even the churches were not always free, their precincts often resounding with the war-cries of 'Crom aboo' and 'Botiller aboo'; and in 1512 the Mayor of Dublin was forced to do public penance by walking barefooted through the city, in consequence of a riot in St. Patrick's Cathedral between the followers of the Earl of Ormonde and the citizens who guarded the Lord Deputy. In 1513 died the Lord Deputy Gerald, eighth Earl of Kildare, known to Irish annalists as 'the Great Earl,' and was 'intoomed in the new chappell builded by him in 1510, that standeth in the choir in Christchurch,' 'a mighty made man, full of honour and courage.'[1] He was succeeded alike in his title and office by Gerald the Younger, or Garrett Oge.

During the early years of the reign of Henry VIII. constant intriguing took place between the Geraldines of Kildare and the Irish branch of the Ormonde Butlers; Pierse Butler, afterwards Earl of Ormonde, for a short time holding the office of Lord Deputy. Kildare was again and again summoned to London to answer charges and even impeachment, and in 1530 Sir William Skevington, or Skeffington, was sent as joint-deputy with the Earl, but was recalled two years later. Soon after, Kildare was once more summoned to London and thrown into the Tower. He had left in Dublin as vice-deputy his son, not yet twenty-one years of age. This young nobleman, named by his Irish retainers 'Tomas-an-teeda,' or Silken Thomas, either from the silken mantle worn by him, or from the silken streamers in the helmets of his followers, had a deadly enemy in John Allen, or Alan, Archbishop

[1] Campion.

of Dublin, a special friend of Cardinal Wolsey, whom the Deputy, Garrett Oge, had deprived of the Chancellorship. By the machinations, it is said, of the Archbishop, a false rumour reached Lord Thomas that his father had, by order of Henry VIII., been beheaded in the Tower of London on St. Swithin's Eve. The English officials with the Archbishops of Armagh and Dublin were assembled in council in St. Mary's Abbey on St. Barnaby's Day, the 11th June 1534, when the young lord, surrounded by his armed followers, burst into the chamber, tore off his robes of office and showed himself in complete mail; then, flinging the sword of state upon the council table, he renounced his allegiance to the English monarch. To all appearance, after nearly four centuries of domination, the English rule in Ireland had collapsed in a moment. Lord Thomas could have seized the Castle, but a quixotic scruple induced him first solemnly to divest himself of his office and fealty. On leaving St. Mary's Abbey he found that the citizens had shut the gates against him, and he returned to Kilmainham to provide for the garrisoning of his castles in Kildare and Ofaly. Reinforced by some Irish chieftains he returned to beleaguer Dublin; and, after a short siege, scarcity of provisions and water compelled a surrender of the city, though not including the Castle, which was strongly held by its Constable, John White. The *Annals of the Four Masters* inform us that 'he took Dublin from Newgate outwards.' Meantime Archbishop Allen, knowing in what deadly peril he stood of the revenge of the Geraldines, determined on flight; 'and being in ship to depart towards England,'[1] he was wrecked near Howth, and conveyed to Artane, where he was brought before Lord Thomas, and on a hasty command to 'take the clown away,' was butchered by his retainers, or, as it is stated in a letter of the Prior of Kilmainham, was 'murdered in his sight and by his command.' For this act he and certain of his followers

[1] Campion.

Dublin

were solemnly excommunicated in St. Patrick's Cathedral. But Henry VIII. was not a monarch to be thus trifled with. He at once despatched Sir William Skeffington, 'whom the Irishmen call the Gunner, because hee was preferred from that office of the King's Master-gunner (*i.e.* Master of the Ordnance) to governe them.'[1] Landing in Dublin, he at once relieved the Castle, and, marching into Kildare, stormed the great Geraldine stronghold of Maynooth, hitherto supposed to be impregnable. This success was probably due to his battering train, of heavier metal than had yet been known in Ireland, but is commonly attributed to the treachery of its warden, Christopher Parris, or Ap Harris, a foster-brother of Lord Thomas, who stipulated for a reward of his treachery. In the words of Stanihurst, 'the Governor willed the money to be told to Parese, and presently caused him to be cut shorter by the head,' and twenty-six of the garrison to be hanged, giving occasion for the proverbial expression 'a pardon of Maynooth' for a summary execution. Lord Thomas's Irish allies fell away from him; his castles, of which he had 'six of the chiefest' in Ireland, one by one were taken; and he and his five uncles were captured and brought as prisoners to London, where they were 'drawne, hanged, and quartered at Tiburne,'[2] and their heads set upon six spikes on London Bridge. The unfortunate Garrett Oge had died in the Tower on hearing the news of his son's rebellion and excommunication.

Thus ended the rebellion of Silken Thomas, and with it the power of the Geraldines; and from this date a new era in the history of their country may be said to commence. The English rule in Ireland had hitherto, save for spasmodic efforts, been merely nominal. The Anglo-Norman barons ruled from their strongholds their own immediate lordships. The maritime cities, mainly of Danish foundation, had developed some measure of corporate existence. But even for the citizens of Dublin

[1] Campion. [2] *Ibid.*

there was little security beyond the city walls. In 1327 King Donall MacMurrough planted his standard within two miles of Dublin Castle. Twenty-two years later Sir Thomas de Rokeby, Viceroy, entered into a pact with the septs of O'Byrne, Archbold, and Harold, the last named undoubtedly a remnant of the Danish settlers, for the protection of Dublin and its vicinity; and also agreed with Aedh O'Toole to defend the English borders about Tallaght, seven miles south-west of Dublin, with a force of twenty 'hobelers' (light-armed horse) at fourpence each per day, and forty foot-soldiers at twopence; their leader to receive ten marks for himself, forty shillings for his brother Shane, twenty shillings for his marshal, and six shillings and eightpence for his chaplain, who was to explore and transmit intelligence to the Viceroy respecting projected hostile incursions. In 1374 the Government were obliged to send troops by sea to relieve the Castle of Wicklow, as they were unable to convey supplies by land. In 1423 the Mayor and commonalty of Dublin received a grant to march with a body of men-at-arms and archers under the Viceroy, the Earl of Ormonde, to defend the frontiers of Louth. Anglo-Norman Dublin

But the English power in Ireland had, in the reign of Henry VII., reached its lowest ebb. In 1515 the boundary of the English Pale was a line from Dundalk through Ardee and Kells, and so to Kilcock; thence to Naas, Kilcullen, and Ballymore Eustace; backward to Rathmore, and through Tallaght to Dalkey: *i.e.* portions only of the counties of Louth, Meath, Kildare, and Dublin; a territory of some sixty miles by thirty. The policy of Henry had been to entrust the rule of the country alternately to the head of the Geraldines and of the Butlers. The most successful rebel thus became the Viceroy of the English king. 'What hadst thou been,' said Sir Gerard Shaneson to Silken Thomas, when endeavouring to incite him to rebellion, 'if thy father had not done so? What was he set by until he crowned

a king here' (alluding to Lambert Simnel), 'took Garthe, the king's captain, prisoner; hanged his son; resisted Poynings and all Deputies; killed them of Dublin upon Oxmantown Green?' (in 1493).

And life and property alike stood in equal jeopardy. In 1441 James Cornewalshe, Chief Baron of the Exchequer, while at supper in his manor-house at Baggotrath, now immediately outside the east city boundary, was attacked and murdered by William Fitzwilliam of Dundrum, at the head of a troop armed with swords, bows, lances, and clubs. A letter of a Mr. Dethyke, dated from Dublin 3rd September 1533, gives the following graphic picture of the condition of the city:—

'. . . I assure your Mastership, all the butchers of Dublin hath no so such beaf to sell as would make one mess of browes; so as they use white meat (foods made from milk) in Dublin, except it be in my Lord of Dublin's house, or such as have of their own provision. And cause thereof is, they be nightly robbed. There have been five or six preys taken out of St. Thomas, within this ten days, so that one butcher for his part hath lost 220 kine. . . . So as the poor butchers be remediless and have closed up their shops, and have taken to making of prekes (skewers), thinking there is a new Lent.'[1]

Evidently such a state of things could not be allowed to continue. England must either evacuate Ireland or decide on its conquest, and the latter course was adopted. The next stage in the history of Dublin finds that city the headquarters of a real, not a mythical, English rule. Her Viceroys are English captains, stern indeed, and often merciless; but slowly developing an order from the welter of bloodshed and rapine in which the land was plunged; enforcing an alien law, an alien faith, an alien tongue upon the native inhabitants, and filling the districts which they devastated with an alien population, kindling the flames, in fact, of that race hatred and creed bitterness

[1] *State Papers*, vol. ii. part 3, p. 181.

A BYE-WAY

whose smouldering embers it has exercised all the genius of modern statesmanship to endeavour to extinguish.

The city, though it had grown in wealth and importance, was still confined within narrow limits. The walls had been completed, and in the earliest published map of Dublin—that of John Speed, 1610—they enclosed a district north of the Liffey, extending from Blackhall Place east about as far north as Grangegorman, and from Henrietta Street along Capel Street on the west till it reached the Liffey between Upper and Lower Ormond Quay. On the south of the Liffey the wall extended from Bridgefoot Street to Thomas Street, along Thomas Street east to James's Gate, thence back to St. Catherine's Church, thence south to Tripoli, at the head of Marrowbone Lane, thence by Pimlico to the Coombe and by Long Lane, Bride Street, Kevin Street, and Mercer Street to South Great George's Street, and so back to the Liffey at foot of Essex Street. An extension west took in Trinity College, and on the opposite side of the Liffey a wall seems to have extended along Liffey Street to Henry Street. But little traces remain of the city walls.

The passage known as the 'Castle Steps,' leading from Castle Street into Little Ship Street, passes under St. Austin's Gate; but the present archway is of modern construction, and the continuation of the wall which faced Hoey's Court was cased with limestone in 1856. Behind the houses in Back Lane, leading from Nicholas Street to Cornmarket, portions of the old wall still exist; and the curved wall of a house in Lamb Alley, at the rear of No. 23 Cornmarket, was once part of one of the outer towers of New Gate, used as a prison from the latter end of the fifteenth century up to 1794, when it was abandoned on the building of the present sheriff's prison in Green Street. At the opposite side of Cornmarket stood Gormond's, now Wormwood Gate. But the most interesting relic of the ancient fortifications is to be found in St. Audoen's Arch, situated at a distance of fifty-one feet from the northern wall of the church of the same name, and forming part of the inner wall built by the citizens to repel Edward Bruce, and which extended from that gate, north of St. Audoen's churchyard, to a building called Fagan's Castle in Page's Court, where there was another portal, and thence to New Gate. It measures twenty-six feet from the ground to the crown of the arch; it is fifteen feet wide on the inside, and twenty feet deep. On the western side of the passage is a built-up doorway, possibly the remains of a postern. The Arch was formerly surmounted by a tower, mentioned by Pembridge in the fourteenth century, and in which the Corporation of Tanners kept their hall until about 1760. In 1764 it became the printing office of *The Freeman's Journal* newspaper, of which the first number had appeared on Saturday, 10th September 1763. The issue of 11th September 1764 contains the announcement—'Printed by order of the Committee at their own Printing Office over St. Audoen's Arch, near Cook Street.'

The Church of S. Audoen, the last surviving of the many mediæval parochial churches of Dublin, was of

early Norman foundation, and was dedicated to the great patron saint of the Normans, Audoen or Ouen, Bishop of Rouen in 640. In 1219 Archbishop Henry de Loundres conferred the *new* church of St. Audoen on the Treasurer of St. Patrick's. It formerly consisted of a group of separate gild chapels, and seems to have formed a kind of centre for the Dublin city gilds, as we find at the close of the eighteenth century in its immediate neighbourhood the halls of the Smiths or Gild of St. Loy, the Bakers or Gild of St. Anne, the Butchers or Gild of the Virgin Mary, the Feltmakers, and the Bricklayers or Gild of St. Bartholomew. The original plan of the church seems to have consisted of a nave and continuous chancel, with a quadrangular tower at its western end. In 1431 a chantry was erected 'in praise of God and of the Blessed Virgin Mary, and in honour of St. Anne.' This chapel forms a kind of side aisle, to the south of the nave, by the name of St. Anne's Chapel. Some twenty years later a second chapel, forming a continuation of that of St. Anne, was added by Sir Roland Fitz-Eustace, Baron of Portlester (*ob.* 1455), Lord Deputy under the Viceroyalty of George, Duke of Clarence. The altar-tomb of the founder was removed, and now occupies a place in the porch under the tower. It bears the recumbent figures of Roland Fitz-Eustace and of his wife, the daughter of Jenico d'Artois. The remains of the chapel have been committed to the custody of the Board of Works, under the Ancient Monuments Protection Act. St. Audoen's when complete 'exhibited a style of plan not very common—that of a double-aisled church eight bays in length, without distinctive chancel, and the side aisle nearly equal in breadth to the nave.'[1] In its present state the church consists of the nave of the ancient building, which opened into the chapel of St. Anne on the south by an arcade of six octagonal columns, support-

Anglo-Norman Dublin

[1] Sir Thomas Drew.

THE PORTLESTER CHAPEL

ing pointed arches. In the western gable is a beautiful twelfth-century Transition doorway, with deeply grooved semicircular arch mouldings, and capitals and bases of Early Pointed architecture.

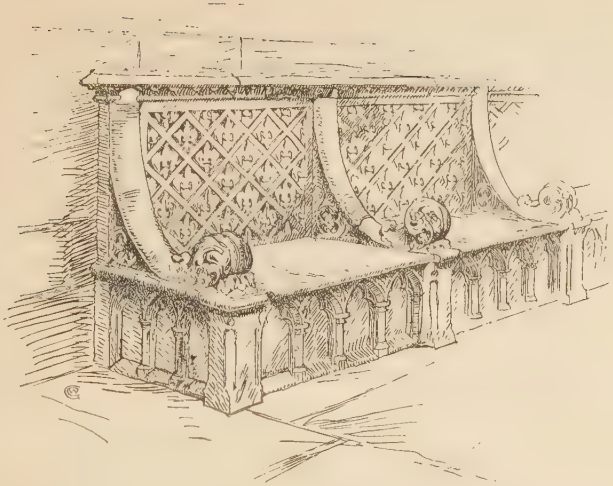
In addition to the Church of St. Audoen, those of St. Andrew, St. Martin, and St. Michael le Pole, or of the Pool, in Ship Street, stood amid trees and gardens along the banks of the Poddle stream. The remains of the last mentioned were converted into a schoolhouse in the reign of Queen Anne, which is now the Widows' Almshouse of St. Bride's Parish.

On the north side of the Liffey, between Capel Street and Upper Arran Street, are still to be found some traces of the Abbey of St. Mary, the building in which the Council of State were assembled when 'Silken Thomas' renounced his allegiance to the English king. The origin of the Abbey is veiled in uncertainty: Irish annalists refer it to Maelsechlainn, or Malachy I., who reigned from 846 to 862. Archdall, with more plausibility, assigns to it a Danish foundation in 948. It is certain that it numbered at least one 'Ostman' amongst its abbots. Possibly the Danes, as the Anglo-Normans in the founding of St. Patrick's, may have availed themselves of an earlier Irish dedication. It was transferred from the Benedictine to the Cistercian order in 1139. In 1238 Felix O'Ruadan, Archbishop of Tuam, and uncle to King Roderick O'Connor, retired to this monastery, and was buried in the chancel of the church on the left of the altar. In the course of excavations at the beginning of the eighteenth century a coffin, containing the body of a prelate in full pontificals, was exhumed, and, by the advice of Archbishop King, redeposited in the place where it had been found. On the 27th May 1304 St. Mary's Abbey, with its church and steeple, was destroyed, as we have seen, by fire (p. 39). At the dissolution of the monasteries, under Henry VIII., St. Mary's Abbey was surrendered to him; and in the reign of Charles II. Humphrey Jervis, Lord Mayor of Dublin, employed a portion of the building to provide materials for the erection of Essex Bridge, which fell into the river, ten years later, while a coach and horses were passing over it, and the coachman was drowned. A life-size statue of the Virgin and Child in Irish oak, once an ornament of the Abbey, is still preserved in the Church of the Carmelites in Whitefriar Street, where it stands on a side altar at the epistle side of the high altar. But little now remains of the original buildings of the Abbey, but the Chapter-house, dating from the rebuilding after the fire,

Anglo-Norman Dublin

is still in good preservation, abutting on Meetinghouse Lane, on the right of Mary's Abbey from Capel Street. It extends east and west, and measures 47 feet by 23 feet 3 inches. The compass-roof forms a barrel arch, resting on finely moulded groinings, divided into four compartments by parallel arches supported by columns. In the east wall may be traced three lancet-shaped windows, splayed inwards; one of which, a fine example of the earliest lancet style, is still in good preservation. The building is disfigured by having been divided into two storeys by a modern floor—the upper, 10 feet in height, being used as a store, and the lower as a cellar. A fragment of the south wall of the Abbey church is still to be seen at the rear of the houses in South Arran Street. Some interesting tiles and pottery were unearthed during excavations made in 1886.

But the chief memento of the Anglo-Norman period is undoubtedly the Cathedral Church of St. Patrick, since 1872 the National Cathedral, having a common relation to all the Dioceses of the Church of Ireland. Founded, as we have seen, in 1190 by Archbishop John Comyn, and erected into a cathedral twenty-three years later by his successor in the see, Henry the Londoner, it has since had a chequered existence, until the munificence of a private citizen in 1865 renewed the dilapidated fabric, to which his family have since added all that was necessary to its complete restoration. In 1316 the spire was blown down in a violent tempest, and in the same year part of the building was destroyed by fire by the citizens on the approach of Edward Bruce. In 1362 the north-west end of the nave was burned down through the carelessness of John the Sexton. This damage was repaired by Archbishop Minot, by whom 'sixty straggling and idle fellows were taken up, and obliged to assist in repairing the church and building the steeple, who, when the work was over, returned to their old trade of begging and were banished out of the diocese by Archbishop de Wikeford.'



MODERN SEDILIA, ST. PATRICK'S CATHEDRAL

To Archbishop Minot's exertions is also due the erection of the great tower, strangely out of square with the church, 147 feet in height from the floor of the nave to the battlements, with walls of Irish limestone 10 feet thick, and said to be unsurpassed as 'a belfry in the United Kingdom.'[1] During the confiscations of Henry VIII. the Palace of St. Sepulchre, now a police barrack, was given as a residence to the Lord Deputy, the Archbishop receiving the Deanery in exchange.[2] In 1544 we learn that the great stone roof had fallen in at its western end, and in 1633 the Lady Chapel was in ruins. The north transept, used from the fourteenth century as the parish church of St. Nicholas Without, fell into ruins in 1784, but was rebuilt about 1822; and in 1792 the south

[1] Dean Bernard's *St. Patrick's*.

[2] The Palace was purchased by Government for £7000, deposited in the Bank of Ireland to an account for the fund for providing a see-house for the Archbishop of Dublin.

KEVIN STREET POLICE BARRACKS

wall and the roof of the nave were found to be in a perilous position, the wall being two feet out of the perpendicular. The first strenuous effort to preserve the structure was made by Dean Pakenham, 1845-52, who restored the choir and the Lady Chapel, and effected many necessary repairs. But it was not till 1864 that anything like a complete restoration was even attempted. In that year Sir Benjamin Lee Guinness undertook, at his own proper cost, the renewal, within and without, of the dilapidated building, and the work was executed by 1865 at a total expense of £150,000. He took down and re-erected five bays of the south aisle and the bays of the original triforium in the nave, rebuilt the south wall of Irish granite, restored the clerestory throughout and the south front of the south transept. The north transept was rebuilt, the roof of the nave restored, and the porch added at the south-west corner.

Entering the south-west porch and descending the flight of steps to the south-west door the visitor is at once struck by the noble proportions of the Cathedral, which

is the largest church in Ireland. 'The ground plan as a study on paper is of singular beauty of proportion and perfect symmetry, of which there is no similar example in England. It reveals itself as the design of a mathematical mind which arrived at the proportions of a Latin cross by the placing together a number of absolutely uniform equilateral triangles, which are found to agree in indicating the widths and proportions of every main feature. The choir, nave, and transepts in plan present a perfect cross. The aisles of the nave and transepts and choir which surround this, extended on the same accurate system of triangulation, present another proportion of a Latin cross of no less beauty, the repeated dimension of 16 feet being evident as a factor in the proportion of every feature of its plan.'[1] The external length from east to west is 300 feet, the nave, exclusive of the aisles, measuring 132 feet 6 inches by 30 feet; the external breadth across the transepts is 156 feet, and the height from floor to roof in the nave and choir is 56 feet 3 inches. On the left of the south-west door is the Baptistery, probably the oldest part of the building, as evidenced by the vaulting, and containing the old stone font which once shared with Strongbow's monument in Christchurch the notoriety of being commonly mentioned in deeds as the place where payment of sums of money due should be tendered. In a glass case are exhibited some of the ancient charters and seals, and some autographs of the famous Dean Swift. Proceeding up the south aisle we pass the robing-room, on the right of the door of which is the epitaph to 'Stella,' above the door the more famous epitaph composed by Swift for himself, and on the left a fine bust in Carrara marble of the great Dean. Further on in the south wall is the historical tablet of the Deans of St. Patrick. Turning into the south transept we find, on a curious stone corbel in the west wall, a massive

Anglo-Norman Dublin

[1] Sir Thomas Drew.

fourteenth-century statue, believed to be that of St. Patrick, and possibly that referred to in the will of Dean Alleyne (1514), which directed that he should be buried 'ante pedes ymaginis S. Patricii, quæ stat in navi.' On the south wall are Archbishop Smyth's monument (1771) by Smyth, with handsome pillars of Sienna marble, and that of Viscountess Doneraile (1761), in front of which is the handsome recumbent figure of Archbishop Whateley (1863). East of the south transept is the Chapel of St. Paul, in which is preserved the door of the ancient Chapter-house exhibiting an interesting memorial of the riot of 1492 between the followers of Lord Ormonde and those of the Deputy. The latter 'pursuing Ormonde to the chapiter-house doore undertooke on his honor that he should receive no villanie, whereupon the recluse craving his lordship's hand to assure him his life, there was a clift in the chapiter-house doore, pearsed at a trice, to the end both the earles should have shaken hands and be reconciled; but Ormonde surmising that this drift was intended for some further treacherie, that if he would stretch out his hand it had been percase chopt off, refused that proffer; until Kildare stretcht in his hand to him, and so the doore was opened, they both imbraced, the storme appeased, and all their quarrels, for that present, rather discontinued than ended.'[1]

In the south wall of this chapel is the monument of Archbishop Marsh (*ob.* 1713), which originally stood in the churchyard. To the right of the choir in the south wall are some interesting tablets and brasses, notably those of Dean Sutton (*ob.* 1528), Dean Fyche (*ob.* 1537), and of Sir Edward Ffitton, President of Thomond under Queen Elizabeth, and his wife, whose fifteen children are represented kneeling behind their parents. Passing up the south choir aisle the Chapel of St. Stephen is entered, in which is the well-preserved recumbent effigy of Archbishop Tregury (*ob.* 1471), bearing, impaled with

[1] Stanihurst.

the arms of the See of Dublin, three Cornish choughs, testifying to the accuracy of the proverb:— Anglo-Norman Dublin

'By Pol, Tre, and Pen,
You may know the Cornish men.'

The beautiful Lady Chapel 'with its lateral chapels of St. Stephen on the south, and of forgotten dedication' (probably of St. Peter and the Apostles) 'on the north side, are a rebuilding from nearly floor-level in 1846, a scholarly, true, and careful reproduction from well-marked evidence of the chapels of Fulk de Saundford of 1260.'[1] The design, it has been conjectured, may have been modelled on that of the Chapter-house of Salisbury Cathedral. From a letter of Richard Boyle, Earl of Cork, of 1633, we learn that the Lady Chapel was then in ruins, and that the arch at the east end of the choir had been filled up by a lath and plaster partition. Thirty years later it was assigned as a church to the French Protestant refugees, conditionally on their conforming to the rites and discipline of the Church of Ireland. The opening service was attended by the Lord-Lieutenant, the Duke of Ormonde, and the French pastor, M. Hierosme, chaplain to the Duke, read the prayers and preached the sermon. The chapel of St. Stephen was used by this congregation as a vestry-room. The restoration of the Lady Chapel was taken in hand by Dean Pakenham, but unfortunately soft Caen stone was used, which necessitated further extensive repairs executed at the cost of Lord Iveagh in 1901. 'The roof is supported on slender piers consisting of four detached Purbeck marble shafts clustered round a core of Caen stone.'[2] The arcade which now surrounds the walls of the Lady Chapel was the gift of Sir J. G. Nutting in 1892. One of the two old high-backed chairs which stand outside the altar rails was used by King William III. when he attended service here after

[1] Sir Thomas Drew.

[2] Dean Bernard's *St. Patrick's*.

the Battle of the Boyne. The remarkable oaken chest was constructed of wood from the beams of Archbishop Minot's tower, and its materials have thus been in use for a period of nearly five centuries and a half.

Almost the entire north choir aisle is ancient work restored, including some uninjured thirteenth-century shafts, some missing capitals only being of modern workmanship. This aisle contains the defaced effigy of Archbishop Fulk de Saundford (*ob.* 1271), and opposite to it is the grave of the Duke of Schomberg, killed at the crossing of the Boyne. The latter was marked by the slab, erected in memory of the Duke by Dean Swift, bearing the caustic inscription :—

> 'Plus potuit fama virtutis apud alienos
> Quam sanguinis proximatas apud suos,'

in allusion to the refusal of his relatives to contribute to the cost of a fitting memorial. Passing round the stone pulpit, erected by Sir Benjamin Guinness in memory of Dean Pakenham, we enter the choir, hung with the banners of the Knights of St. Patrick, whose escutcheons are emblazoned on the stalls. The Dean, Precentor, Chancellor, and Treasurer have their stalls at the four corners, the Dean's 'Stall of Honour' being at the south-west. Above the two former is King John's badge of the star between the horns of a crescent (see p. 38). The head of that monarch is carved as the south terminal of the arch at the east end of the choir. At the south-east end is the Loftus vault, above which hang the spurs of Lord Lisburn, killed at the siege of Limerick, and the cannon-ball which caused his death. 'The arches of the choir are narrower than those of the nave, and the mouldings are richer. The piers are octagonal as in the nave, and between the shafts a roll moulding is continued to the ground. The noble groined roof of stone, with its great bosses representing the four evangelic symbols, follow strictly

the lines of the ancient wall ribs which survived in 1900; and the graceful Early English arches at the triforium and clerestory levels are of beautiful design. The rich mouldings of the triforium openings rest on detached shafts of Irish limestone, two on each side, with foliaged capitals; the central shaft is also of limestone. The triforium is returned across the east end, over a dignified arch, opening into the Lady Chapel. The aumbrey recesses at either side of the sacrarium are an interesting feature. The absence of a reredos impoverishes the general appearance of the choir, but there is some compensation in the uninterrupted view of the Lady Chapel, which can be had from the nave.'[1] The mosaic pavement, the steps of black Kilkenny marble, and the oaken sedilia and screens are the gift of Lord Iveagh.

Returning to the north transept—the beautiful spiral staircase, designed in 1901 by Sir Thomas Drew from a similar one in the Cathedral of Mayence, leads to the new organ-chamber, pronounced by the builder of the new organ, Mr. Henry Willis, to be 'an ideal position for an organ.' The construction of this chamber at a cost of £11,000, defrayed by Lord Iveagh, rendered possible the restoration to the church of the beautiful chapel of St. Peter and the Apostles, 'for centuries built off and unknown, and since 1864 occupied by the organ. The masonry walls which closed its east and west ends have been removed, and the whole beautifully groined arch of five bays, terminating in a triplet window to the east lately fitted with a fine memorial window, constitutes in itself a gem of thirteenth-century architecture, such as few would believe remained to be discovered in any part of the kingdom.'[2]

In the eastern corner of the transept is the seventeenth-century monument of Dame Mary Sentleger,

[1] Dean Bernard's *St. Patrick's.*

[2] Sir Thomas Drew.

wife of Sir Anthony Sentleger, 'Knyght, Mr. of ye Rolls,' her *fourth* husband, whom she predeceased at the age of thirty-seven. There are also some military memorials, notably a representation, by Farrell, of the storming of the Shöe Dagon Pagoda, Rangoon, 14th April 1832. The north aisle is peculiarly rich in monuments, the principal being those of Lord Chief-Justice Whiteside (*ob.* 1876), Lord Buckingham, Viceroy in 1783, when the Order of St. Patrick was founded, Dean Dawson (*ob.* 1840), and Archbishop Jones (*ob.* 1619). Of more than common interest are the bust of John Philpot Curran, close to the entrance to the tower; the slab to Samuel Lover, the Irish song-writer (*ob.* 1868), close to the monument of Archbishop Jones; and the bas-relief to Turlough Carolan, last of the Irish bards (*ob.* 1738), which is in the wall of the north aisle at the corner of the north transept. In the north-west corner is the granite stone, bearing two ancient Celtic incised crosses, found during the excavations in 1901 consequent on the main drainage works, in the *precise position* marked by Sir Thomas Drew in 1890, on his map of the precincts, as the spot where any trace of St. Patrick's 'famous and sacrosanct well' might be looked for; and of which he later warned 'antiquaries of reverend instinct, and ecclesiologists . . . of a coming chance of recovery.'[1] The well itself has disappeared, probably owing to a diversion of the Poddle stream by an arched culvert of the time of Charles II. There is little reason to doubt that this inscribed stone originally stood over St. Patrick's Well, and dates from the ninth or tenth century. Close to the west window stands the old wooden eighteenth-century pulpit from which Dean Swift preached. In the west end of the nave, adjoining the north wall of the Baptistery, is 'the very famous, sumptuous, glorious tombe,' of black marble and alabaster, of Richard Boyle, first Earl of Cork,

[1] *Journal R.S.A.I.* for 1899.

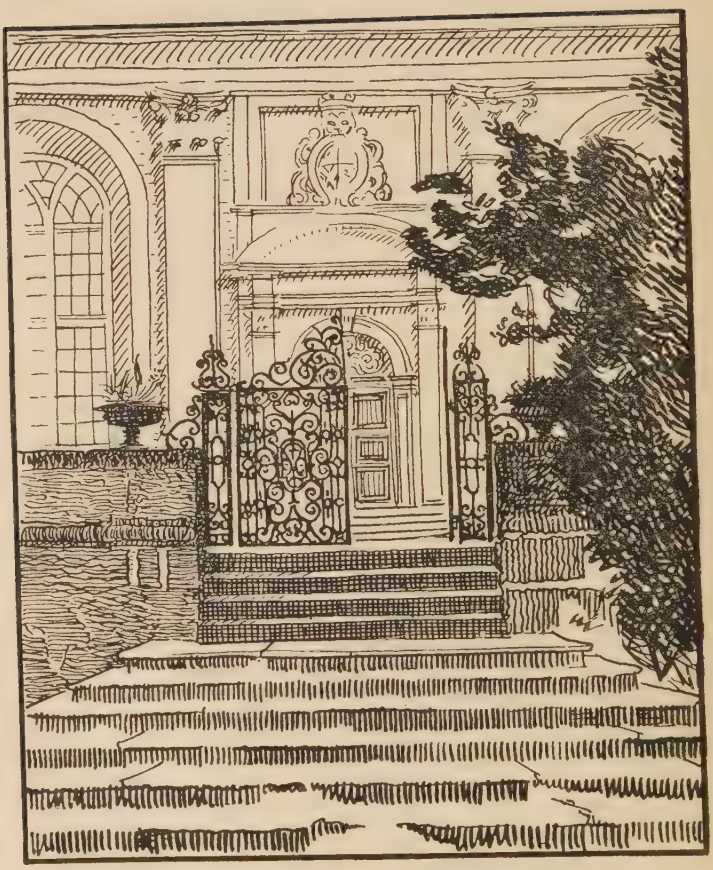
the removal of which, in 1634, from its former position in the east wall of the choir by Thomas Wentworth, Earl of Strafford, was never forgiven by the Boyles, whose enmity contributed to procure his execution. Amongst the kneeling figures of the children on the monument is that of the celebrated Robert Boyle, 'the father of Pneumatic Philosophy, and the brother of the Earl of Cork.' Opposite to this structure at the west end of the north aisle is an unpretending monument to Captain John M'Neill Boyd, R.N., of H.M.S. *Ajax*, who lost his life on the 9th February 1861, off the rocks at Kingstown, in attempting to rescue the shipwrecked crew of the brig *Neptune*.

The windows, though modern, are worthy of notice. The three-light Early English west window, by Wailes of Newcastle, representing scenes in the life of St. Patrick, replaced during the Guinness rebuilding the seventeenth-century Perpendicular window restored by Dean Dawson in 1830. The east window, by the same artist, is in memory of Dean Pakenham (*ob.* 1863), the first of the modern benefactors of the Cathedral. The quintuplet of windows over the east arch represents the three Irish patron saints, SS. Patrick, Columba, and Brigid. The window at the west end of the north aisle, representing the martyrdom of St. Stephen, is a memorial to the Earl of Mayo, Viceroy of India, assassinated in the Andaman Islands in 1872. In the east wall of the north transept the memorial window to the 18th Royal Irish who fell at the siege of Sevastopol is being replaced (1907) by a more worthy tribute to that regiment, Royal Irish Fusiliers, including a noble Celtic cross, nine feet high, in white marble, commemorative of the South African campaign, grouped with those of Burmah and China. The three-light Crucifixion window in the east wall of the north choir aisle is in memory of Dean Jellett (*ob.* 1902). In the same aisle is preserved a sacristan's chest of great antiquity.

The organ, the gift of Lord Iveagh, built in 1902 by H. Willis of London at a cost of nearly £6000, is one of the finest in the United Kingdom. Some of the old bells, preserved in the parvise chamber of the tower, were recast in 1670 by William, Roger, and John Purdue of Salisbury, and rang a peal on the 25th October 1798 in honour of Nelson's victory of the Nile, fought on August 1st, the news having taken that time to reach Dublin. The present peal of ten bells was presented by Lord Iveagh in 1897.

The precincts present many features of interest to the antiquary who may undertake the task of tracing and defining the situation of the ancient 'Liberties of St. Patrick.' The ancient Liberty of St. Sepulchre was independent of the Lord Mayor and Corporation up to 1840, and extended from Miltown to St. Stephen's Green south. The district to the north, once portion of the 'Dean's Liberty,' and covered, prior to 1903, with squalid and ruinous dwellings, has been acquired by Lord Iveagh, and laid out by him as a public garden for the poor of this crowded neighbourhood. The library of St. Sepulchre, known from its founder (1707), Archbishop Narcissus Marsh, as 'Marsh's Library,' which lies east of the Cathedral, with an entrance in Guinness Street, contains an interesting collection of 20,000 volumes and about 200 manuscripts.

BADGE OF KING JOHN



TERRACE, ROYAL HOSPITAL, KILMAINHAM

CHAPTER III

DUBLIN UNDER THE TUDORS AND STUARTS

WARDROBE TOWER

IN June 1541 a notable Irish Parliament met in Dublin, in which the Anglo-Norman lords, such as the Earl of Desmond, Lord Fitzmaurice, a descendant of Raymond le Gros, and Lord Bermingham, sat in council with the Irish hereditary chieftains of the Kavanaghs, O'Reillys, and O'Mores, and MacGillapatrick with his brand-new title of Baron of Upper Ossory. The Lord Deputy, Sir Anthony Sentleger, 'caused an Act to pass which gave unto King Henry VIII., his heirs and successors, the name, style, and title, already suggested by Lord Chancellor Allen in 1537, of King of Ireland, whereas before that time the Kings of England were styled but lords of Ireland.' The proclamation of this

Dublin

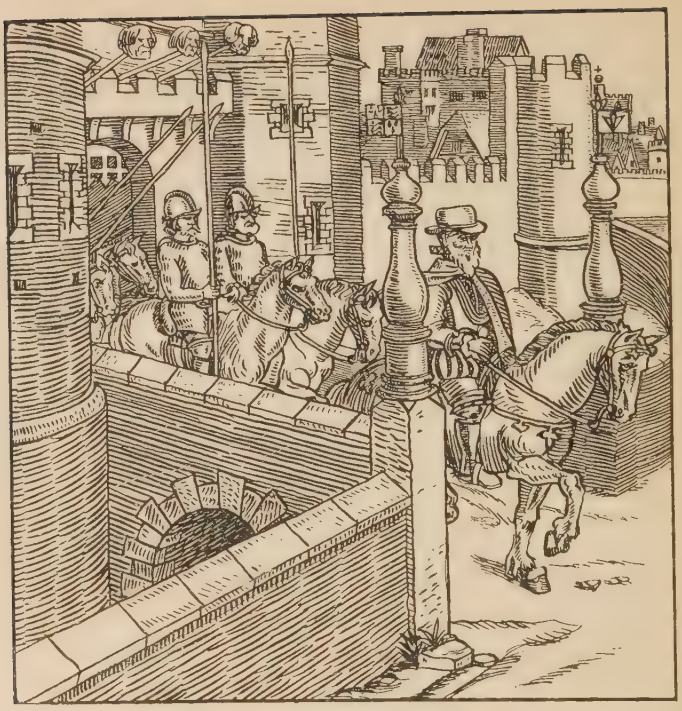
new title, together with a general pardon, was received with great rejoicings in Dublin, and on the following Sunday the lords and gentlemen of Parliament went in procession to St. Patrick's Cathedral, where solemn Mass was sung by Archbishop Browne and the *Te Deum* chanted. 'There were made in the city,' writes Sentleger to the King, 'great bonfires, wine set in the streets, great feasting in their houses, with a goodly firing of guns.' Thus was ushered in the new era of English rule in Ireland, which was productive indeed of many burnings and much firing of guns, but scarcely of feastings and rejoicings. The pacification of the Pale, however, went on apace. Two years previously the northern Irish had led a plundering expedition as far south as Tara, in Meath, and Lord Grey 'made a complete muster of all the English in Ireland, the forces of the great towns of Meath . . . and all the fleets in the adjacent harbours,' to oppose them; whereupon 'O'Neall and O'donill colourably required a parley with the Deputy, but in the way as they rode they burned the Navan and the towne of Ardee. Wherefore the Deputy, with the helpe of the Maior of Divelin, Iames Fitz Symonds, and the Maior of Droghedagh, and the English pale, met them, flighted them, slew four hundred of their trayne, and there the Maior of Divelin, for notable service in that journey, was knighted.' This affair took place at Bellabroa, or Belahoe (Irish *Bel-atha-hoa*), a ford near the old bridge of Belahoe, four and a half miles south of Carrickmacross, on the boundary of Meath and Monaghan. The O'Tooles too seemed desirous of alliance with the men of Dublin. In 1546 one of that sept was sheriff of Dublin County, and when in the following year the Geraldines, headed by two nephews of the late Earl, made insurrection with the O'Byrnes, Sentleger, with the aid of the O'Tooles, defeated them at Three Castles, near Blessington. About this time the Lord Deputy 'erected a Mint within the Castle of Divelin, which,' we are quaintly told,

'quickly wearyed them for want of fuell.'[1] The Dublin citizens, meanwhile, continued to give proof of their ability to protect their own neighbourhood. Sentleger had been recalled more than once during the changes which marked the reigns of Edward VI. and Mary, and we read that 'while the Deputy staggered uncertaine of continuance, the Tooles and the Cavenaghes waxed cockish in the Countis of Divelin, rangeing in flockes of seven or eight score, on whom set forth the Marshall and the Sheriffes of Divelin, Buckley and Gygen, with the cittie's helpe, and overlayde them in sudden skirmishes, of which three score were executed for example.' These marauders seem to have been Kavanaghs, and, being hemmed into Powerscourt Castle, were forced to surrender, and seventy-four of their number were hanged in Dublin. Again, when in 1566 Shane O'Neill laid siege to Dundalk, 'Master Sarsfield, then Major of Divelin, with a chosen band of goodly young men Citizens brake the rage of the enemies,' and compelled O'Neill to raise the siege. For this exploit Sarsfield was, on his return, knighted by the Deputy.

Dublin under the Tudors and Stuarts

In 1556 Sir Thomas Radcliffe, Viscount Fitzwalter, eldest son of the second Earl of Sussex, to which title he soon after succeeded, landed at Dublin on Whitsunday, 24th May. Next day he visited Sentleger at Kilmainham, and the following day received the sword of state 'on the left hand of the altar' in Christchurch. 'That done, the trumpets sounded and drums beat, and then the Lord Deputy kneeled down before the altar until *Te Deum* was ended.' He summoned a Parliament in the following year, which made shire land of the districts of Leix, Slievemargy, Tregan, Glenmalier, and Offaly, and 'did by Act of Parliament, 3rd and 4th Philip and Mary, reduce those countries into two several counties, naming the one the King's and the other the Queen's County'; their respective chief towns of Philipstown and Mary-

[1] Campion.



SIR HENRY SIDNEY RIDING OUT OF DUBLIN CASTLE

borough serving as a record of what monarchs were commemorated in their names. His commission as Viceroy was renewed on the accession of Queen Elizabeth, with the title of Lieutenant-General instead of that of Lord Deputy.

He landed at or near Dalkey, and next day rode into Dublin, outside which he was received on St. Stephen's Green by the Mayor and Aldermen. The sword of state was twice entrusted, in his absence, to his brother-in-law, Sir Henry Sidney, called in the *Annals of the Four*

Masters 'Big Henry of the Beer.' Sidney was appointed Lord Deputy in October 1565, and in January he landed and was received in Dublin with great ceremony by the Lord Justice, the Mayor and Corporation, and the people 'in great troops came and saluted him, clapping and shouting with all the joy they could devise.'[1] He was followed in spring by troops from Bristol and from Berwick, and by Edward Randolph, an experienced captain, with one thousand foot. He caused the old ruinous Castle of Dublin to be re-edified, and on the death of Shane O'Neill caused his head to be fixed on a pole and set on the highest tower. He seems to have been anxious to provide for a reliable record of the proceedings of the Irish Parliament, and issued a licence, dated Castle of Dublin, 20th March 1568, to John Hooker in the following terms:—

'Whereas divers Parliaments have been holden within Ireland, and divers laws, statutes, and acts made in the same, which laws being hitherto never put in print have been altogether turned into oblivion . . . and forasmuch as John Vowell *alias* Hoker, Gent., being one of the said assembly has offered at his own charges to imprint all the said statutes and acts heretofore made, we grant him the sole privilege and licence to imprint the same for ten years next ensuing.'[2] Sidney seems also to have been far-seeing enough to recognise how best to introduce manufactures, for he caused 'above forty families of the reformed churches of the Low Countries' to settle in the ruined town of Swords in the north of the County Dublin. In 1575 a plague raged in Dublin and in many towns of the Pale, including Naas, Ardee, Mullingar, and Athboy. 'Between these places many a castle was left without a guard, many a flock without a shepherd, and many a noble corpse without burial.'[3] Grass grew in the streets of Dublin, and the citizens fled to Drogheda,

[1] Stanihurst. [2] *Carew MSS.*, vol. i. p. 387.
[3] *Annals of the Four Masters.*

where the Lord Deputy also kept his court, finding 'the infection of the plague so generallie dispersed, and especiallie in the English pale, that he could hardlie find a place where to settle himselfe without danger of infection.'[1]

On Friday, 12th August 1580, Arthur Grey, fourteenth Lord Grey de Wilton, landed at Howth as Lord Deputy, bringing with him as his secretary the poet Edmund Spenser; and next day received the sword of state in St. Patrick's Cathedral. He found the Pale 'sore vexed through the undutifulness of Viscount Baltinglas and his associates,' Pheagh M'Hugh O'Byrne of Glendalough and one of the Kildare Fitzgeralds. With an impetuosity born of ignorance of the conditions of Irish warfare, he determined to attack the insurgents in their fastnesses, and marched into the district known as the 'glynnes' of Wicklow, about twenty-five miles from Dublin. Here his forces were attacked in the Pass of Glenmalure, called by Spenser Glan-malor, 'a vallie or combe, lieng in the middle of the wood, of a great length, between two hils, and no other waie is there to passe through. Underfoot it is boggie and soft, and full of great stones and slipperie rocks, verie hard and evill to passe through: the sides are full of great and mightie trees upon the sides of the hils, and full of bushments and underwoods.'[2] So is it described by John Hooker (p. 73), possibly an eye-witness of the events of 'the black day,' as he terms it; and the description would even now be fairly accurate. Caught, like the English forces in the Khyber Pass, in this natural trap, mowed down by a heavy fire from the surrounding underwood, the troops hastily took to flight, and were slaughtered by the pikes of the Irish as they struggled over the broken ground; Sir Peter Carew and other captains being slain in the action. Lord Grey de Wilton returned to Dublin, only to discover soon after a dangerous conspiracy to seize the Lord Deputy and his

[1] Holinshed's *Chronicles.* [2] *Ibid.*

household, to take possession of Dublin Castle, to massacre the English soldiers and settlers, and to overthrow the English Government. These occurrences may be taken as the grounds for the merciless severity of the rule of Lord Grey, which was marked by massacres which spared neither woman nor child, and by indictments for high treason whereby forty-five persons were hanged in Dublin alone. The suppression of the rebellion of the southern Geraldines, and the death of Gerald, fifteenth Earl of Desmond, seem to have produced the tranquillity of utter exhaustion, and even to have led some of the turbulent Irish chieftains to submit their quarrels to the English courts. For instance, a suit between Teigue MacGillapatrick O'Connor, who charged his cousin and kinsman, Con MacCormac O'Connor, with 'sundrie treasons in the late rebellion,'[1] was laid by them before the Lords Justices, and referred by the latter to the ordeal of judicial combat. 'And then the court was called, and the appellant or plaintiff was brought in before the face of the court, being stripped into his shirt, having only his sword and target (which were the weapons appointed); and when he had done his reverence and duty to the lord justices and to the court, he was brought to a stool set in the one of the ends within the lists, and there sat. After him was the defendant brought in, in the like manner and order, and with the like weapons: and when he had done his duty and reverence to the lord justices and to the court, he was brought to his chair placed in the other end of the lists. . . . And then, when by the sound of a trumpet a sign was given unto them when they should enter into the fight, they arose out of their seats. . . . In which fight the appellant did prevail, and he not only did disarm the defendant, but also with the sword of the said defendant did cut off his head, and upon the point of the same sword did present it to the lord justices, and so with the victory of his enemy he was

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[1] Hooker.

acquitted.' 'And,' adds the chronicler, 'as for the combat, it was so valiantly done, that a great many did wish that it had rather fallen upon the whole sex (sept) of the O'Connors, than upon these two gentlemen.'[1]

Lord Grey left Ireland on the 31st August 1582, and was succeeded two years later by Sir John Perrott, who had at one time been Lord President of Munster. In 1591 Trinity College was incorporated by charter of Queen Elizabeth, and opened to students on the 9th January 1593. In 1592 occurred the memorable escape from Dublin Castle of the young Ulster chieftains Hugh Roe O'Donnell, and Henry and Art, sons of Shane O'Neill. The former had been captured by an unworthy stratagem on the shores of Lough Swilly, where he had been visiting MacSwiney in Dundonald Castle. A ship laden with Spanish wine anchored in the Lough, and when most of the cargo had been sold to the people of the district, MacSwiney and his guest were decoyed on board, clapped safely under hatches, and conveyed to Dublin Castle, where for three years young O'Donnell shared the captivity of his cousins, the sons of the great Shane O'Neill. An attempt to escape had consigned them in fetters to the Bermingham Tower; but, aided by their servant and fosterer, Turlough O'Hagan, Bard of Tullahogue, who had gained access to them in disguise, they knocked off their fetters, and by means of a long rope succeeded in reaching the deep trench that surrounded the Castle. They climbed its outer side, and, passing through the city, found the gates open at that festive season, and reached the Red Mountain, near the great O'Byrne stronghold of Glenmalure. Here they were enveloped in a snowstorm in which Art O'Neill perished of cold and exposure; but the others were hospitably received by Pheagh MacHugh, chieftain of the O'Byrnes, who expedited their flight to Dungannon, where they joined their cousin, Hugh O'Neill, Earl of Tyrone. In 1595 Walter Fitzgerald gathered a body

[1] Hooker.

of the O'Byrnes and plundered and burned the village of Crumlin, three miles south-west of the city walls, carrying off the lead from the roof of the church. The conflagration was plainly visible from the streets of Dublin. Fitzgerald was soon after taken prisoner, carried to Dublin and hanged.

On 11th March of the following year, one hundred and forty-four barrels of gunpowder, sent by Queen Elizabeth for the use of the royal forces in Ireland, were landed at a place known as 'The Crane,' at the northern extremity of Winetavern Street. The building was used as the Custom House of Dublin prior to the erection of the new Custom House in the reign of James I., and ships generally discharged their heavier cargoes at Dalkey and the remainder at the Crane. The barrels, when landed, were drawn to Wine Street, and in course of transit some of them accidentally exploded, occasioning great damage. In the subsequent investigation, conducted by 'Michael Chamberlin, Maior, and John Shelton and William Pallas, Shrieffs,' no less than six-score bodies were identified, besides 'sondrie headles bodies and heades without bodies that were found and not knowne.'

The opening of the seventeenth century found the whole of the County Dublin south of the Liffey overrun by the Leinster rebels; but Sir George Carew, the Lord Deputy, reduced the O'Byrnes of Wicklow, and 'the mountains and glynnes on the south side of Dublin were made a shire of itself and called the county of Wicklow,' whereby the inhabitants, which were wont to be thorns in the side of the Pale, are become civil and quiet neighbours thereof.'[1] The death of Queen Elizabeth synchronised with the submission of Shane O'Neill, and the cost of the war, in less than five years, is stated as £1,198,718. In September 1607 the two northern earls, Tyrone and Tyrconnell, heads of the great septs of O'Neill and O'Donnell, set sail from the shores of Lough Swilly never

[1] Fynes Moryson.

HEADS OF SIR CAHIR O'DOGHERTY AND ANOTHER ON NEWGATE

to revisit their native land; and in May of the following year occurred the abortive rising of Sir Cahir O'Dogherty, Lord of Inishowen. This chieftain, then in his twenty-first year, had been knighted, and in the course of a personal quarrel with Sir George Paulett, Governor of Derry, the latter struck Sir Cahir. The chieftain brooded over the insult, and soon after he seized Culmore fort, marched on Derry, which he took by surprise at daybreak, and put to death Paulett and many of the garrison and townsfolk. Wingfield, the English marshal, marched against O'Dogherty and set a price on his head. The Lord Deputy, Sir Arthur Chichester, hastened to the assistance of the marshal, and in an engagement near Kilmacrennan O'Dogherty was defeated and soon after slain, it is said, by a man named Alexander Ramsay, a Scotch settler, whose cattle had been driven off and his wife and children slaughtered by Sir Cahir. By this man his head was cut off and taken to Dublin, where it was set over Newgate on the city walls. As a consequence of the flight of the earls, and the local rising in Inishowen, 800,000 acres of land in Ulster were forfeited, and thus room was made for the plantation of Ulster. At the commencement of the reign of James I. the rule of the most successful Viceroys of his predecessor is thus characterised by Sir John Davies: 'Sir A. Sentleger, the Earl of Sussex, Sir Henry Sidney, and Sir John Perrot were good governors, but they did not abolish the Irish customs, nor execute the law in the Irish countries, but suffered the people to worship their barbarous lords, and to remain utterly ignorant of their duties to God and the King.' That is to say, they had striven to govern Ireland according to Irish ideas, and had failed.

Such conduct would naturally not be pleasing to the great exponent of the divine right of kings. To the agents of the Irish recusants, who had been admitted to plead their cause before the council in London, James I. expressed himself in no measured terms. 'In the matter of Parliament,' said that monarch, 'you have carried yourselves tumultuously and undutifully, and your proceedings have been rude, disorderly, and inexcusable, and worthy of severe punishment.'

Dublin under the Tudors and Stuarts

Under Charles I. religious animosities developed in Dublin, of which the following may be taken as a sample. On the 26th December (St. Stephen's Day) 1629, the Lords Justices—Adam Loftus, Viscount Ely, the Irish Lord Chancellor, and Richard, Earl of Cork, Lord High Treasurer — were attending divine service in Christchurch, when tidings reached them that the Carmelites[1] were celebrating Mass in Cook Street. The Archbishop of Dublin, Lancelot Bulkeley, accompanied by the Lord Mayor, with a body of soldiers, proceeded thither, seized the officiating priest, and carried him off with all the sacred vessels. The priest was rescued by the populace, but fifteen religious houses, lately founded in Dublin, were sequestrated to the King. Two years later the Roman Catholic College, which had been established in Back Lane, was closed by order of the Government and handed over to Trinity College, whose governing body established a weekly lecturership therein.

In the summer of 1632 Thomas, Viscount Wentworth, afterwards Earl of Strafford, landed as Lord Deputy. It is characteristic of the condition of the high seas at the time, that the Viceroy's voyage from England was delayed until he could secure the convoy of a ship of war. Algerine corsairs infested the Irish Channel, and had, in the previous year, landed on the coast of Cork and

[1] So Harris, who quotes a tract entitled *Foxes and Firebrands*. Gilbert says they were Franciscans. Both orders had houses in Cook Street.

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sacked the town of Baltimore, carrying a hundred of its inhabitants into slavery. Lord Wentworth found on his arrival that the lodgings of the Lord Deputy were in need of repair, and that new stabling accommodation was required. 'There is not,' he writes to the King, 'any stable but a poor mean one, and that made of a decayed church' (St. Andrew's), 'which is such a profanation as I am sure his Majesty would not allow.'[1]

On the 14th July 1634 the Irish Parliament met in Dublin, 'undoubtedly with the greatest civility and splendour Ireland ever saw.'[2] The Lord Deputy and chief officers of state, with the members of both houses, attended service in St. Patrick's Cathedral, where the sermon was preached by Archbishop Usher. The ceremonial observed on the attendance of the Lord-Lieutenant at service in the Cathedral was stately and impressive.

'On leaving the church there marched before him a company of footmen, beating the drum, and with matchlocks ready for action. Then followed a company of halberdiers, his body-guards, and sixty gentlemen on foot, with four noblemen well-mounted, and the Viceroy in the midst upon a white Barbary horse.'[3] The rule of Strafford, though strict, was eminently successful. He introduced the culture of flax, and developed manufactures; he cleared the coasts of pirates, and increased the volume of trade. By 1637 the revenue exceeded the expenditure by £60,000; and the Irish army was at the same time well equipped, well disciplined, and regularly paid. The Lord Deputy purposed 'once every year to bring the whole army for a month together to Dublin.' Shortly after the execution of Strafford on Tower Hill, Robert Sidney, second Earl of Leicester, was appointed to the Lord-Lieutenancy, but never even visited the country, and Ireland continued to be ruled by Lords Justices, nominated by a committee of the English House

[1] *Strafford's Letters*, vol. i. p. 131. [2] *Strafford Papers*.
[3] M. de la Boullaye le Gouz.

of Commons, with the twelfth Earl of Ormonde as lieutenant-general of the army. The Lords Justices were Sir William Parsons, an English Puritan adventurer, and Sir John Borlace, Master of the Ordnance. Early in 1641 a rumour had been spread of the intended blowing up, by servants of the late Earl of Strafford, of the apartments in Dublin Castle occupied by the Houses of Parliament. Though this rumour proved unfounded, it was felt that conspiracy was in the air. Warnings had reached the authorities from Sir Harry Vane, Secretary of State in London, and from Sir William Cole of Enniskillen, as to suspicious meetings in Ulster; and finally, on the 21st October, full particulars of an alleged conspiracy were furnished them by the latter. Yet the Justices remained in heedless security. The English army in Ireland, now reduced to 3000 foot and 900 horse, was scattered in small garrisons, many of them far from the capital; and Dublin Castle—in which were deposited all the royal stores collected during the Viceroyalty of Strafford, including 35 pieces of ordnance, 1500 barrels of powder, and 10,000 stand of arms—was under no better guard than was afforded by eight worn-out old soldiers as warders, and forty halberdiers, the personal guard attached to the Lord Deputy. The gates also were in bad repair and ill-calculated to repel an assault. On the evening of Friday, the 22nd of October, Sir William Parsons was in his house on Merchant's Quay, when a man named Owen O'Connolly, 'much in drink,' waited on him with the information that a plot had been formed for the seizure of Dublin Castle early the next morning. This man, a servant of Sir John Clotworthy, had been bred a Protestant, but was foster-brother to Colonel Hugh MacMahon, one of the Ulster leaders, who had, while drinking with him in Winetavern Street, been weak enough to disclose to him full particulars of the conspiracy. Parsons at first discredited the information, and dismissed his informant; but, on reflection, decided

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on consulting Borlace, who took the matter more seriously. They sent messengers after O'Connolly, whom they found in the hands of the watch, and on interrogation he gave a detailed account of the plans of the conspirators. Several of these were arrested, and the Castle was placed the same night in the charge of Sir Francis Willoughby, Governor of Galway fort, who happened to be in Dublin, and who garrisoned the Castle with 200 men of his own disbanded regiment reinforced by volunteers from the Protestant loyalists of Dublin. On the night of Saturday bonfires blazed upon the hills of Ulster, and the disinherited Irish of the Plantation rose upon their Saxon neighbours. Burnings and massacres took place in many districts, which led to reprisals on the Irish in the territories of the Pale. The public records were removed from the Castle to Cork House, immediately outside its gates. The Roman Catholics were disarmed and expelled the city, and the loyal citizens were commanded to bring in their plate to be minted for the service of the Government, which they did to the value of £12,000. The Earl of Ormonde was ordered to Dublin with his troop of horse, and many of the Protestant gentry of the Pale hastened with their families to place themselves within the walls of the capital. They were soon followed by fugitives from Ulster, and 'many empty houses in the city were by special direction taken up for them, barns, stables, and outhouses filled with them; yet many lay in the open streets, and others under stalls, and there most miserably perished.'[1] The Ulster forces advanced southwards, captured Dundalk and laid siege to Drogheda, while in Wicklow another body of insurgents committed great havoc, and threatened the important post of Fort Carew. This proximity of the Irish forces caused a positive panic in Dublin; the citizens forsook the suburbs, and to add to their dismay a portion of the city wall fell down. Tidings had been

[1] Sir John Temple.

sent to the English Parliament, now on the eve of their armed struggle with the King, and orders were given by them for ships to guard the coasts, and for the immediate levy and despatch to Dublin of a force of 6000 foot and 2000 horse, with stores of provisions for the relief of the garrison. While awaiting these succours the Lords Justices hastily raised some raw troops, 600 of whom they sent to relieve Sir Henry Tichborne in Drogheda. These were attacked by the insurgents and utterly routed at Julianstown bridge, with the loss of their arms and ammunition. The vacillations of the Lords Justices, and the severities of Sir Charles Coote, had succeeded in alienating the Roman Catholic lords of the Pale, who rose in rebellion, headed by Lord Gormanston and the Earl of Fingall, and beleagured Dublin, thereby hindering the arrival of provisions from the surrounding country. Further to distress the citizens, the beleaguering forces established their headquarters at Swords, and threatened to occupy Clontarf, so as to cut off all seaborne supplies. But on the last day of the year 1642 the hopes of the King's adherents were raised by the arrival from England of 1100 men under Sir Simon Harcourt, the first instalment of that reinforcement promised by the English Parliament. These were speedily followed by 1500 foot and 400 horse under Sir Richard Grenville and Colonel George Monk, afterwards the chief agent in the restoration of Charles II. Drogheda was relieved and Dundalk retaken; but the Lords Justices, with whom were now associated two Commissioners from the English Parliament, incurred much odium by putting to the torture, in Dublin Castle, men of good position known to be in sympathy with the Irish, in the hope of implicating King Charles I. in the responsibility for the rising.

This conduct seems to have inspired the King with the idea of availing himself of the services of those lords of the Pale who were still loyal to the Crown, at

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the head of whom stood the Marquis of Ormonde, to whom he offered the Viceroyalty, which that nobleman unaccountably declined. The King issued a commission to these lords to treat in his name with the Irish confederates, who, however, refused all overtures. The straits to which the English troops had been reduced by scarcity of provisions, combined with his own necessities to induce the King to promise large concessions to the confederates, and a 'cessation' for one year was agreed upon, by which both parties bound themselves to release their prisoners and remain inactive, while the Irish agreed to supply King Charles with 10,000 men, and to grant to him a subsidy of £30,000, one-half in money and the remainder in cattle. Once more provisions poured into Dublin where Ormonde held high state, while the confederates maintained a rival court in Kilkenny, 'with all manner of stage plays,' and other festive proceedings. On the expiry of the truce in 1646, a peace was agreed on between Ormonde and the confederates, which was solemnly proclaimed in Dublin on 30th July; but the Papal Nuncio, Rinuccini, who had arrived in Kilkenny, in concert with Owen Roe O'Neill repudiated its terms, and the latter recommenced hostilities. Two armies, one commanded by General Preston, the other by O'Neill in person, moved simultaneously on Dublin, to which Ormonde had hastily retreated, and encamped within ten miles of the walls. Ormonde, now appointed to the Lord-Lieutenancy, which at the King's request Leicester had resigned, felt his position to be one of extreme peril. His small army was still too great to be provisioned in Dublin while so closely besieged, his estates had been mortgaged to provide subsistence for his troops, and the city walls were in a condition so ruinous that the Marchioness and other ladies of rank headed the citizens in carrying materials to those engaged in their repair. In these conditions he entered

into negotiations with the English Parliament, now completely masters of England, and agreed, on behalf of himself and the Council, to resign their patents and to treat with Commissioners for the surrender of his government and garrisons. A force of 2000 foot and 300 horse under Colonel Michael Jones, whose brother was the Protestant Bishop of Clogher, accordingly landed in Dublin, to whom, after prolonged negotiations, Ormonde surrendered the Castle on the 16th July 1647, and on the 28th of the same month gave up the regalia to the Parliamentary Commissioners, and sailed for Bristol. Colonel Jones, appointed Governor of Dublin, and Commander of the forces in Leinster, lost no time in attacking the army of General Preston, on whom he inflicted a severe defeat at Dungan's Hill, in County Meath. Owen Roe O'Neill, now left without a rival, at once marched on Dublin, and from the steeple of St. Audoen's the terrified inhabitants saw two hundred fires blazing from Castleknock to Howth. But squabbles and bickerings hampered all his movements, and when on 29th September 1648 Ormonde landed at Cork with full powers from the King, the majority of the confederates made common cause with him, and O'Neill and his Ulster Irish found themselves once more isolated and unsupported. Colonel Jones had been busying himself in repairing the walls of Dublin and putting the city in a posture of defence. On the execution of Charles I., 30th January 1649, his son was proclaimed as Charles II. at Cork and Youghal by Ormonde, who had landed at the former in October of the previous year, and who now prepared for active hostilities on behalf of royalty. On the 21st June he encamped at Castleknock with 7000 foot and 4000 horse, and after seizing the Viceregal residence in the Phœnix Park, on the site of the present magazine, he prepared to invest Dublin. The following day Ormonde removed his camp to Finglas, in order to cut off the communication

between Dublin and the garrisons of Drogheda and Dundalk, which were held for the Parliament, and there remained inactive for the following month. Colonel Jones, however, was not idle. He succeeded in obtaining some much-needed supplies by sea, and utilised the assistance of some ships' crews in completing the repair of the fortifications. The fall of Drogheda and Dundalk, and the capture of Trim by the forces of Lord Inchiquin, enabled that nobleman on the 21st of July to add his forces to those of Ormonde, who had then under his command some 6000 foot and 3000 horse. The siege had been hitherto but languidly prosecuted; cavalry skirmishes, indeed, were of almost daily occurrence, and the Royalist trenches were pushed within musket-shot of the defences; but save for the storming of Patrick's Fort on the north bank of the Liffey, and the driving of the Parliamentarians from the village of Ringsend, but little effect had been produced. Ormonde at length determined on more active measures. Leaving 2500 men under Lord Dillon of Costello to press the siege on the north, the Viceroy with the remainder of his forces crossed the Liffey and established himself at Rathmines. But the movement had been too long delayed. On the 22nd July Colonel Venables had already reached Dublin with three regiments of foot, and was followed on 25th by Colonel Reynolds with a regiment of horse, and on 26th by still further reinforcements, who bore the ominous tidings that Oliver Cromwell himself, at the head of an army of 12,000 men, awaited only a favourable breeze to pass over into Ireland. Ormonde encamped near the present Palmerston Road, on the historic ground of the 'Bloody Fields,' and cut off the Dublin water-supply at Templeogue, thus depriving the citizens of water power for driving their corn mills, and causing much inconvenience to the besieged. On the 28th July Rathfarnham Castle, which had been garrisoned for the Parliament, was taken; the Irish

officers urged their general to seize and fortify the castle of Baggotrath, dismantled by Colonel Jones, which then stood on the site of the present dwelling-houses, Nos. 44 and 45 Upper Baggot Street, near the spot where Queen Victoria and King Edward VII. entered the city. After dark on the night of 1st August, Major-General Purcell, with a force of 1500 men, was despatched to occupy and repair the castle; but owing, it is said, to treachery on the part of a guide, who led them through Dundrum, they did not reach the castle till day was breaking. Jones, becoming aware of the movement, and seeing that the possession of a strong post in that direction would not only cut him off from pasture for the horses of his cavalry, but also facilitate the erection of works to command the mouth of the Liffey, was already marshalling the veteran English regiments, which had lately joined him, under earth-works behind Trinity College at the head of the present Townsend Street, then known as Lowsy (a corruption of Lazar's) Hill. Perceiving this, Ormonde commanded reinforcements for Baggotrath, ordering at the same time his whole force to remain under arms. Fearing no immediate attack he had lain down to rest, but was roused by heavy firing towards Baggotrath, only to find that the party engaged on fortifying the castle had been driven off, and that the covering force were retreating in disorder. This emboldened Jones to push on further than he had at first intended, and having routed the right wing he moved on Ormonde's main body, consisting of the troops of Lord Inchiquin, commanded by Colonel Giffard. To support his centre, Ormonde moved up the regiment commanded by his brother Colonel Richard Butler, but a troop of Parliamentary horse having by a skilful detour taken them in the rear, while the victorious foot delivered a frontal attack, they threw down their arms and surrendered. After an ineffectual effort to rally his left wing, who

fled panic-stricken by the fate of the centre and right wing, Ormonde himself headed the flight of the broken remains of his forces towards Kilkenny. The body on the north of the Liffey hastily retreated to Drogheda, and only escaped the pursuit of Jones by the opportune arrival of Sir Thomas Armstrong with 1000 horse, who covered the retreat of the northern contingent, and rejoined them in Drogheda. The whole of Ormonde's artillery, baggage, and provisions fell into the hands of the victorious Parliamentary troops, who the following day captured the castles of Rathmines, Rathgar, and Rathfarnham, and retook the Viceregal residence. Ormonde's losses are stated by him to have been only 600 slain, and Jones gives the numbers as 4000 killed and 2517 prisoners. The latter figure is probably correct, but the number of killed seems grossly exaggerated. The moral effect of the battle was very great; Dublin was delivered from all apprehension of immediate danger; and though an attack on Drogheda by Jones was easily repulsed by Lord Moore, the safety of that garrison was but short-lived.

On 15th August Oliver Cromwell, having been invested by the unanimous vote of the English Parliament with the title of Lord-Lieutenant of Ireland and Commander-in-Chief of the English forces, landed in Dublin, and signalised his arrival by a proclamation against drunkenness and profane swearing. He then commenced that ten months' career of unchecked successes and ruthless terrorism, which has rendered 'the curse of Cromwell' the bitterest malediction which, even to our own days, the Irish peasant can invoke upon his enemies. On 25th May 1650 Cromwell returned to England, to meet the Scottish supporters of Charles II., leaving behind him his son-in-law, Major-General Ireton, to complete the conquest of an almost subjugated Ireland, which, by a proclamation (dated 26th September 1653) of Fleetwood, who succeeded

Ireton, was declared to be, for the first time since the landing of Strongbow, completely subdued.

Dublin had meantime suffered severely from pestilence, which had commenced in 1650, when Bishop Martin, Provost of Trinity College, died of it, and raged during the summer of 1651, when it was reported by the Parliamentary Commissioners that, having inquired 'into the present state of the College of Dublin . . . (and the House being at present visited with the pestilence),' they were moved 'to dissolve that Society until it shall please God to remove the sickness.'

Henry Cromwell, appointed Commander-in-Chief in 1655, was, on the death of his father, created by his brother Richard Lord-Lieutenant of Ireland, but was withdrawn the following year by the restored Long Parliament. A council of officers seized Dublin Castle, and, on a petition of the Mayor and Aldermen of Dublin, summoned a convention which, on 14th May 1660, accepted the Declaration of Breda, and King Charles II. was proclaimed with great rejoicings in all the chief towns of Ireland. Not unmindful of the attitude of the Dublin municipality, the restored King presented the Mayor with a collar of SS, and assigned him a foot-company of guards; and in 1665 further dignified him with the title of Lord Mayor, and granted him £500 in lieu of the foot-company. In 1663 dissatisfaction with the Act of Settlement found expression in a plot to seize Dublin Castle, the prime mover in which was the subsequently notorious Colonel Blood. The plot was discovered and the ringleader escaped, but three of his fellow-conspirators, Colonels Jephson and Warren and Major Thompson, were tried, found guilty, and executed at Gallows Green, near Dublin, on 15th November. In 1670 the Blue Coat Hospital, for children of decayed citizens, was founded, and a wooden bridge was erected at some distance west of the old one over the Liffey. The crossing had heretofore been effected

by a ferry, granted, in consequence of the fall of a pre-existing bridge, by Richard II., 'with all profits and customs for four years.' This interference with a vested interest seems to have excited much popular indignation, and an attack was made on the new bridge by the apprentices in the interests of the ferry. Twenty of the rioters were seized and committed to the Castle, but as a guard of soldiers were carrying them to Bridewell they were rescued, four of them being killed in the affray, whose death earned for the wooden structure the sobriquet of the 'Bloody Bridge,' a name transferred to Barrack Bridge, its more permanent successor in stone, and still in fairly common use.

'BLOODY' BRIDGE

The lawless condition of Dublin about this time may be gauged by the attempt on the life of the Duke of Ormonde, who, when on the way to Clarendon House, his town residence, within a stone's throw of Trinity College, was, at about six o'clock on the evening of Tuesday, 6th December 1670, dragged from his coach by a band of eight hired bravos, headed, by his own confession, by the infamous Colonel Blood. These ruffians stated their intention of hanging the Duke at Tyburn; and it was only by his own coolness and intrepidity that he succeeded in making his escape, after having been fired at, ridden over, and struck with swords and pistols. His son, the Earl of Ossory, attributed this murderous attack to the Duke of Buckingham, whose creature Blood notoriously was, and uttered the well-known threat, in presence of King Charles II., that should his father 'come to an untimely or violent death . . . I shall pistol you though you stood behind the King.'

The Viceroyalty of the Duke of Ormonde, 1662-69 and 1677-85, was notable for the marked increase of material prosperity. He re-established the linen manu-

facture at Chapelizod and Carrick, and worsted at Clonmel.

The so-called 'Popish Plot' of Titus Oates was not without its echoes in Dublin. The principal informer in Ireland, a man named David Fitzgerald, confessed indeed that his informations were false, but his accomplices and imitators persisted in their charges, denouncing all favourers of the Roman Catholics as 'Tories,' the name given in Ireland to those dispossessed landholders of the confiscations who had become a species of armed free-booters—thus introducing a new political term into the English vocabulary. On the statements of these informers the Roman Catholic Archbishop of Armagh, Dr. Oliver Plunkett, was imprisoned in New Gate, Dublin, and conveyed thence to London, where, after the grand jury had refused to find a true bill against him, a second most improbable charge was brought forward, under which the unfortunate prelate was convicted and executed at Tyburn in 1681, the last victim of the Popish Plot. In 1905 he was solemnly beatified by the present pontiff, Pius x.

In the reaction which ensued on the downfall of Titus Oates, Richard Talbot, a favourite of James, Duke of York, obtained considerable influence in Ireland. His brother Peter had been created by the Pope titular Archbishop of Dublin, and had celebrated Mass there with great splendour and publicity to the alarm of the Irish Protestants. Shortly after the accession of James II. Richard Talbot was created Earl of Tyrconnell and lieutenant-general of the Irish army, and the King's brother-in-law, the Earl of Clarendon, arrived in Dublin as Lord-Lieutenant. The influence of Tyrconnell was soon felt in the composition of the army and in all Government appointments, and much friction was experienced between the Lord-Lieutenant and the lieutenant-general, which led to the recall of Lord Clarendon and the appointment of the Earl of Tyrconnell, with the less dignified title of Lord Deputy. So great was the alarm

caused by this announcement that, on the departure of Lord Clarendon from Dublin in February 1687, he was accompanied by 1500 Protestant families.

The landing of William of Orange and the flight of James to France produced but little effect in Dublin, which was largely controlled by partisans of the latter; and on 12th March 1689 King James, with some French officers, landed at Kinsale to fight out on Irish soil that quarrel which had in England been allowed to go by default.

On Palm Sunday, 24th March, King James made his public entry into Dublin, which he entered, as we learn from a contemporary account, by St. James's Gate, the street from which leading to the Castle, about a mile in length, was lined by the soldiers of the garrison, and strewn with fresh gravel. 'And at his first entry into the liberty of the city, there was a stage built, covered with tapestry, and thereon two playing on Welsh harps; and below a great number of friars with a large cross, singing; and about forty oyster-wenches, poultry and herb women, in white, dancing, who thence ran along to the castle by his side, here and there strewing flowers. . . . At the utmost limits he was met by the Lord Mayor, aldermen, common council, master wardens, and brethren of the several companies, in their formalities, the King and herald-at-arms, pursuivants, and servants of the household, and there received the sword of state (which he gave to Tyrconnell, who carried it before him through the city), and the sword and keys of the city, and there had a speech made to welcome him to that loyal city and people, by Counsellor Dillon, who that morning was sworn recorder in the room of Counsellor Barnwell. . . . And being come thus to the castle the King alighted from his horse. . . . And from thence he was conducted into the chapel there (made by Tyrconnell of Henry Cromwell's riding house) where *Te Deum* was sung for his happy arrival; and thence he retired into

an apartment prepared in a new house built before in the castle by Tyrconnell, and there dined and refreshed himself.'[1]

Want of funds forced King James to the expedient, so bitterly remembered against him, of seizing the machine of a man named Moore who held a patent of Charles II. authorising him to strike copper coins; and having melted down old brass guns, broken bells, and other worthless lumber, he issued a coinage, enforced by successive proclamations, to the nominal value of one million and a half sterling, of which pieces which constituted a legal tender to the amount of £5 were intrinsically worth 4d.! James expelled the fellows and scholars of Trinity College, seized upon the property of the University, including the communion plate, converted the chapel into a magazine, and the chambers into prisons. The battle of the Boyne soon altered the aspect of affairs in Dublin. James, after sleeping one night in the city, once more fled to France, and the Irish army evacuated Dublin on Wednesday, 2nd July, and marched to Limerick. William occupied Finglas on Thursday, 3rd July, halted his victorious troops there for some days, fearing outrages on the Dublin citizens, while he entered the city on Friday, 4th July. Dublin Castle had been seized for King William by Captain Farlow, who had been incarcerated therein.

On Sunday, 6th July, William attended a thanksgiving service in St. Patrick's Cathedral, when the sermon was preached by Dean King, lately released from imprisonment in the Castle, and shortly to be promoted to the bishopric of Derry. In 1692 a new and extended charter was granted to the 'President and Fraternity of Physicians,' founded in 1654 by John Stearne, M.D., senior fellow of Dublin University, and incorporated twenty-three years later by a charter of Charles II. The society was thenceforth known as the King and Queen's

[1] *History of Ireland*, Thomas Wright, vol. ii. book v. p. 204.

College of Physicians until 1889, when, under a new charter of Queen Victoria, it received its present name of the Royal College of Physicians. In 1697 Bartholomew van Homrigh, Lord Mayor of Dublin, obtained from King William III. a new collar of SS, to replace that lost in 1688. It is still in use by the chief magistrate of Dublin, and bears attached to it a miniature of the royal donor. The last decade of the century saw the issue of the second Dublin newspaper, the *Flying Post*, published at Dick's Coffee House in Skinners' Row.

The city, during the two centuries and a half of Tudor and Stuart rule, though steadily increasing in wealth and importance, still occupied an area to our modern ideas quite incommensurate with its influence and position. Even so late as 1649 the castle of Baggotrath was an isolated building amongst fields. In 1670, during a great storm at the time of new moon, the river overflowed the ground now occupied by Brunswick Street and reached the walls of Trinity College, still aptly described as *juxta* Dublin; and in the same year St. Stephen's Green was first enclosed, the walks gravelled, the green levelled, and a double row of lime-trees planted along the wall. At the same time trenches were made to carry the water away which much 'annoyed the Green.'[1] The ground between the rear of the edifices on the north side of Dame Street and the Liffey seems to have been unbuilt on at the beginning of the seventeenth century. There then existed at the foot of Dame's Gate a small harbour, possibly the original Ċuḃ-linn, or Blackpool, whence the city took its name, and whence in 1534 the Archbishop of Dublin took boat to be wrecked at Howth, and to meet his death at the hands of the followers of 'Silken Thomas' at Artane. Shortly before the close of the seventeenth century a portion of Grafton Street was still set for wheat-growing at 2s. 6d. per acre, and the southern part was known at the beginning of the

[1] *History of the City of Dublin*—Harris.

eighteenth century as Crosse's Garden. The great bridge 'going to Ostmantown,'[1] at the head of Bridge Street, was the only communication between the north and south banks of the Liffey until the erection in 1670 of the wooden structure known as Bloody Bridge (p. 90). Six years later the construction of Essex Bridge (rebuilt in 1753) was commenced by Humphrey Jervis, sheriff of Dublin two years before, afterwards Lord Mayor, and knighted in 1681; and in 1684 were built Ormonde Bridge, named from the first Duke of Ormonde, and Arran Bridge, named from the Earl of Arran, grandson to the Duke, and his deputy two years before. The latter structure was carried away by an inundation in 1763, and the former swept away by a flood in 1802, when boats plied in Patrick Street. In 1644 M. de la Boullaye le Gouz, a French visitor to Ireland, describes Dublin as a town about the size of Angers, which would give a population of between 20,000 and 30,000. This population had in 1682 increased to 60,000, and probably exceeded 100,000 before the end of the century. The Reformation introduced a new line of cleavage between Dublin and the rest of Ireland exclusive of the 'plantations.' The people of Dublin, true to their west of England and Welsh ancestry, early became Protestant, and indeed rather Puritan and Calvinistic, in their religious opinions. Thus the city became, like London, a stronghold of the Parliamentary party in the great rebellion, and eagerly welcomed William of Orange after the exodus caused by the ascendency of Tyrconnell. Of a population estimated in 1644 at 24,000, something like 70 per cent. are stated to have been Protestants. Even fourteen years previously, of 239 householders in the populous parish of St. Werburgh only twenty-eight were Roman Catholics. Several new churches, most of which have long since disappeared, were erected during the sixteenth and seventeenth centuries. The church of St. Nicholas

Dublin under the Tudors and Stuarts

[1] *History of the City of Dublin*—Harris.

was re-edified in 1578, and that of St. Bridget or St. Bride in 1684; and, towards the close of the seventeenth century, the parish of St. Michan, which then included all the city north of the Liffey, was divided into those of new St. Michan's, St. Paul's, and St. Mary's, and churches provided for the two latter by a tax on the inhabitants. The Society of Friends, commonly known as Quakers, had secured many adherents in Ireland during the ascendency of the Commonwealth, and their congregation of Eustace Street was formed in 1662. Other churches had meantime been sequestrated to secular uses. As we have seen, the materials of St. Mary's Abbey had been used in the construction of Essex Bridge, and in 1577 we read of the chapel of St. George, near the present South Great George's Street, outside the walls and the eastern gate, that 'this chappell hath been of late razed, and the stones thereof, by consent of the assemblie, turned to a common oven, converting the ancient monument of a doutie, adventurous, and holie Knight, to the colerake sweeping of a pufloafe baker.'

Under James II. two nunneries were established in Dublin: one known as 'Gratia Dei,' in Ship Street (properly Sheep Street), by charter of 5th June 1690; the other in Channel Row, now North Brunswick Street. The chapel of the latter, consecrated by Archbishop Patrick Russell 6th June 1689, is said still to form part of the Richmond Surgical Hospital, and is commonly known as the 'Chapel Ward' of that hospital.

The principal remains of the Tudor and Stuart periods are the Castle, the Royal Hospital, Kilmainham, and the King's Hospital, Oxmantown, or 'Blue Coat School.' The Anglo-Norman Castle of Dublin was erected probably on the same site as the 'Dun' of their Scandinavian predecessors—a strong position on the summit of a ridge of land running east and west, defended on the north by the Liffey, and having its fosse filled by the stream of

the Poddle. The need of such a stronghold was realised by Henry II., as is evidenced by the following letter:—

Dublin under the Tudors and Stuarts

'To Meiler Fitz-Henry, Lord Justice of Ireland,—Greeting.

'You have given us to understand that you have not a convenient place wherein our treasure may be safely deposited, and forasmuch, as well for that use as for many others, a fortress would be necessary for us at Dublin, we command you to erect a castle there in such competent place as you shall judge most expedient, as well to curb the city as to defend it if occasion shall so require, and that you make it as strong as you can, with good fosses and durable walls. But you are first to finish one tower, unless afterwards a castle and palace and other works that may require greater leisure may be more conveniently raised and that we should command you so to do: for which you have our pleasure, according to our desire—at present you may take to this use 300 marks from G. Fitz-Robert, in which he stands indebted to us.

'GEDDINGTON, 21*st August* 1205.'

The Castle so begun, and continued by John de Gray, was refounded and completed by Henry the Londoner, Archbishop of Dublin, as recorded by Stanihurst: 'The Castell of Dublin was builded by Henrie Loundres . . . about the yeare of our Lord one thousand two hundred and twentie. This castell hath beside the gate house foure goodlie and substantiall towers of which one of them is named Bermingham his tower, whether it were that one of the Berminghams did enlarge the building thereof, or else that he was long in duresse in that tower.'[1] The Archbishop, in clearing the site for the Castle, removed the churches of St. Martin and St. Paul, while that of St. Andrew, which then occupied the site of No. 10 Dame Street, was used as the Castle stable in

[1] Stanihurst in *Holinshed's Chronicle.*

the reign of Charles I. The *vicus Castri*, now Castle Street, north of the Castle, was early occupied by armourers, a portion of it being known in 1235 as *Lormeria*, from the lorrimers, or makers of horses' bits. The Castle was further altered and improved by Lionel, Duke of Clarence, and rendered strong enough to endure a siege at close quarters in the rebellion of 'Silken Thomas.' He obtained the reluctant consent of the citizens to occupy the city in order to lay siege to the Castle, which the municipal authorities had already victualled; Alderman John Fitzsimons having secretly conveyed thither twenty tuns of wine and twenty-four of beer, two thousand dried ling, sixteen hogsheads of salted beef, twenty guns, and an iron chain for the drawbridge newly forged in his own house. The troops of the Geraldine planted their batteries between the Castle and Isoud's Tower, in 'a void roome called Preston his innes.'[1] On the arrival of Sir Francis Herbert, alderman, who had been sent to England on behalf of the citizens to ask advice of King Henry VIII. and who brought back promise of speedy succour, the gates of the city were closed, and many of Fitz-Gerald's troops surrendered. The siege of the Castle was soon afterwards recommenced from Ship Street, but without success. The Castle first became the Viceregal residence in the time of Queen Elizabeth. Previous Viceroys had resided in the house known as Thomas Court, in the Episcopal Palace of St. Sepulchre's, in the Abbey of St. Mary or in the sequestrated Priory of the Hospitallers at Kilmainham. The last having been seriously injured during a violent storm, Queen Elizabeth, with her usual thrift, considered it less expensive to alter and enlarge the Castle, which stood badly in need of repair, than to rebuild the Priory of Kilmainham. Accordingly Sir Henry Sidney entered into an indenture with a certain George Ardglass to renovate and extend the 'Castell and house of Dublin,

[1] Stanihurst in *Holinshed's Chronicle*.

which before his comming was ruinous, foule, filthie, and greatly decaied. This he repaired and re-edified and made a verie faire house for the lord deputie or the chief governor to reside and dwell in.'[1]

In a panegyric on the Viceroy occurs the line:—

'Verum Sidnaei laudes hæc saxa loquuntur.'

The Castle was again allowed to fall into disrepair, and on the arrival of Strafford in 1632 the Viceregal apartments were found to be ruinous, 'the bakehouse in present being just under the room where I now write, and the wood reek (*sic*) just full before the gallery window.'[2] The Castle shared in the benefits of Strafford's rule; and the same French visitor already referred to thus speaks of the building: 'I found the Castle indifferently strong, without any outworks, and pretty well furnished with guns of cast metal.'[3] The guarding of the Castle was committed to a Constable, which office could only be held by one of English birth, a gentleman porter, and a body of warders, archers, and pikemen, commonly veteran pensioners. The pay of the Constable was £18, 5s. per annum, that of each warder £2, 5s. 6d. The gate towers were reserved as an abode for the Constable and for State prisoners. There were other dwellings within the Castle precincts. A Mint was more than once established in the Castle, and the Master of the Mint, *percussor monetae*, resided therein. Beyond the Castle walls towards the east were a chapel, the prison of the Provost Marshal, an armoury, the offices, as at present, of the Ordnance Department, an office for registry of deeds, and the stables of the governor. In 1606 Sir Arthur Chichester complains that a court of law was held in the Castle directly over a store of munitions. In a seventeenth-century lease we find the letting

[1] *Holinshed's Chronicle.*
[2] *Strafford's Letters*, vol. i. p. 131.
[3] M. de la Boullaye le Gouz.

of 'all the place, tenement, or house and shop occupied by Thomas Pinnocke, goldsmith, deceased, with two small gardens annexed, situate *within* the precincts of the castle ditch, and extending from the castle bridge to the city wall west of the said bridge, and from the castle west and north of the said castle.' Dean Swift occupied rooms within the Castle, which narrowly escaped being burnt through his carelessness while reading in bed. From the time of Sidney to the end of the seventeenth century the appearance of the Castle was pretty much as follows. The entrance was, as at present, from the north on the south side of Castle Street, and was approached by a drawbridge between two strong round towers, called the Gate Towers, as in Derrick's view. The gateway between them was furnished with a portcullis armed with iron, and two pieces of ordnance stood on a platform opposite the gate. The east Gate Tower was taken down about 1750 to admit of a more convenient entrance, and the western was subsequently removed. From the Gate Tower a strong and high curtain wall ran westward, parallel to Castle Street, to the Cork Tower, the work of Richard Boyle, which replaced an old one that fell in May 1624. From the Cork Tower the wall was continued in one curtain, of equal height with the former, till it joined the Bermingham Tower, named either from John Bermingham, Earl of Louth and Atherlee, Lord Justice in 1321, or from Walter Bermingham, Lord Justice in 1548, or from William Bermingham and his son Walter, imprisoned there in 1331. The Bermingham Tower, supposed to have been built in 1411, was shattered by an explosion of gunpowder in an adjacent store, and rebuilt in 1775. From the Bermingham Tower the curtain extended to the East Gateway, a building oblong and quadrangular, strengthened by a broad deep moat. In the walls were two sallyports or postern gates, one near the Bermingham Tower, the other affording a passage to the Castle-yard. The former was closed in

1663 by the Duke of Ormonde, in consequence of Colonel Blood's plot to surprise the Castle. The Wardrobe Tower, now known as the Record Tower, having been used as a storehouse of the public records since 1579, is the sole survival of the edifice described by Harris. In 1586 it is said to have been the place of imprisonment of Henry and Art O'Neill and Hugh Roe O'Donnell, and a modern inscription placed on one of the still existing cells records the unauthenticated tradition that this was their place of confinement. This also was threatened with destruction at the end of the eighteenth century, as we learn from the *Dublin Evening Post* of 3rd September 1793, 'that the old black tower to the westward of the chappell is to be demolished as a useless fabric that gives a disgraceful gloominess to the Viceregal residence, little according with the style and elegance of the other parts.' This proposed demolition was, however, not carried out, but in 1813 the upper storey was rebuilt, the embattled parapet was added, and the interior altered and refitted for the storage of the records. These were in turn transferred to the Record Office, and the Record Tower is now only used for the custody of modern State papers. It contained also the permanent office of Ulster King of Arms, which, however, has now been removed to the Bedford Tower. The Castle, as it now exists, is divided into two courts or yards known as the Upper and Lower Castle-yards. The upper or western quadrangle is entered from Cork Hill, on the north, by the principal gateway, surmounted by a statue of Justice. Between this gateway and a corresponding artificial one, 'built merely to preserve uniformity,' is a building of two storeys exhibiting Ionic columns on rusticated arches supporting a pediment from which rises a circular lantern of the Corinthian order, terminating in a

ARTIFICIAL GATEWAY

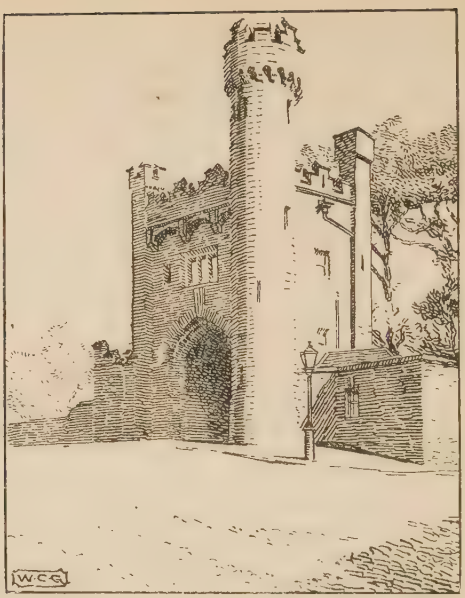
THE BEDFORD TOWER, DUBLIN CASTLE

cupola, from which floats a flag on State occasions. This structure, known as the Bedford Tower, is appropriated to the use of the Master of the Ceremonies, and above it the Imperial united standard was displayed on the union of the kingdoms, 1st January 1801. On the north side of the upper quadrangle are the offices of the

Chief Secretary for Ireland and the Officers of the Household. The south side, having at the west end the Wardrobe Tower, is occupied by the Viceregal apartments. These include the Council-room, the Throne-room, and St. Patrick's Hall. The first is adorned with portraits of Viceroys of the eighteenth and nineteenth centuries; the second contains the throne erected for George IV., and a handsome lustre presented by the Duke of Rutland; in the last is annually held St. Patrick's Ball on the 17th March. It is decorated in white and gold, and lit by electric lights along the cornice, and its walls are enriched with the coats-of-arms and hung with the banners of the Knights of St. Patrick, the ceremony of whose investiture is held here. Its ceiling, painted in 1783 by Vincentio Valdre, represents the conversion of the Irish by St. Patrick, the reception of the chieftains by Henry II., and, in the centre, King George III., supported by Liberty and Justice. At the rear of the apartments of the Lord-Lieutenant is a small Italian garden, entered by a drawbridge. In the Lower Castle-yard, approached from Palace Street, is the Bermingham Tower, the Arsenal, with stores for sixty thousand men, the Ordnance Office, and the office of the Metropolitan Police. In the corner on the south side is the Castle chapel, built of Irish limestone (1807-1814), under the Viceroyalty of John, Duke of Bedford, at a cost of £42,000, in the florid style of Pointed Gothic, the architect being Francis Johnston. On the exterior are the heads, in dark blue Irish marble, of all the sovereigns of England, and over the north door the busts of St. Peter and Dean Swift, over the east those of St. Patrick, Brian Boru, and the Virgin Mary. The interior woodwork is of Irish oak.

Dublin under the Tudors and Stuarts

The district north-west of Dublin had received, prior to the Scandinavian invasion, the name of Kilmainham, *i.e.* the 'kil,' or church, of St. Maignend, who is said to have established a monastery here as early as 606 A.D.



GATEWAY, ROYAL HOSPITAL, KILMAINHAM

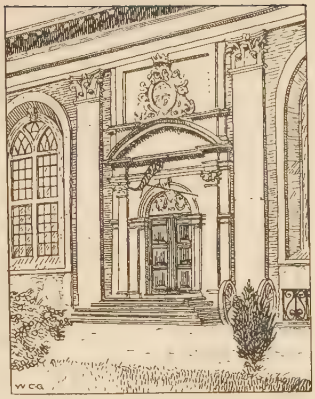
The district was a favourite camping-place of the Irish in their attacks on Dublin, and it was the headquarters of Bṛián Bóṛoimhe (Brian Boru) before the battle of Clontarf (p. 10). About 1174 Strongbow founded here a Priory of the order of St. John of Jerusalem, or Knights Hospitallers; not of Knights Templars as has long been incorrectly affirmed. The Knights Hospitallers received a charter from King John in 1201, which was confirmed by Henry III. in 1220. In August 1212 Pope Innocent III. confirmed the 'Knights Hospitallers of Kilmainham,' and in 1309 we read 'of the latter foundation (Hospitallers) was the priory of St. John's at Kilmaynham besides Divelin.' The knights of the order were valuable allies of the Anglo-Normans in their conflicts with the native Irish:

William Fitz-Roger, Prior of Kilmainham, was taken prisoner by the latter in a battle fought in 1274. The Priors of the order sat as Barons in the Irish Parliament, which sometimes met in the Priory. In 1418 Thomas le Botiller (or Butler), Prior of Kilmainham, with a body of eight thousand ('bien huict mille') Irish troops 'in mail, with darts and skeyns,' attended King Henry v. to France and took part in the siege of Rouen, where 'they did so their devoir that none were more praised, nor did more damage to their enemies.' James Keating, Prior in 1461, was perhaps the most notable of the tenants of that office. He wasted much of the property of the order, even going so far as to raise money by pawning a piece of the true Cross. He was deprived of his dignities by the Grand Master at Rhodes, who appointed Marmaduke Lumley, an Englishman, as his successor; but on landing at Clontarf the latter was seized by armed men, and compelled by Keating to surrender his patent of office. Keating, unfortunately for himself, espoused the cause of Lambert Simnel, and on the defeat of that pretender was deprived of his office of Constable of Dublin Castle. He held forcible possession of the Priory and Hospital for a few years, but was expelled in 1491, and soon after died in poverty. At the dissolution of the religious houses by Henry VIII., the Prior of Kilmainham surrendered all the property of his order to the King, and was created Viscount Clontarf, with a pension from the funds of the Priory.

The Hospital was reconstituted under Queen Mary, and in 1557 Sir Oswald Massingberde was appointed Prior, 'with the sanction of Cardinal Pole, the Pope's Legate,' and 'restored to the former possessions of the house; but, on the accession of Queen Elizabeth, he privately withdrew from the kingdom, and died in obscurity.' In 1556 the Viceroy, Thomas Radcliffe, Viscount Fitzwalter, afterwards Earl of Sussex, had kept his court at the Priory of Kilmainham, which in 1535 is described by the Deputy,

Dublin

Lord Grey, son to the Marquis of Dorset, as 'assuredly a goodly house, and great pity that it should decay.' Yet on the landing of Sir Henry Sidney in 1565 it was found, as we have seen, unfit for his occupation; and when Beverley Newcomen, the last Keeper, resigned in 1617, the buildings were allowed to fall into complete decay. In 1675 the maintenance of the veterans of the Irish garrison of seven thousand men, who, when unserviceable by reason of age, still continued in the ranks 'for want of some other fitting provision for their livelihood,' demanded settlement. The founding of the 'Invalides' in Paris by Louis XIV. pointed the way to a similar solution of the question in Ireland. Accordingly, the Duke of Ormonde obtained from Charles II. in 1679 a letter authorising the erection of an Hospital for the reception of army pensioners, and a deduction of 6d. in the £1 on the pay of the troops was ordered to be applied to the maintenance and convenience of aged and maimed soldiers in the army of Ireland, whose number was then computed at three hundred. This financial arrangement ceased in 1794, since when the hospital has been supported by parliamentary grants. The lands of Kilmainham, amounting to sixty-four acres, then included in the Phœnix Park, were considered to afford the most suitable position; but the site of the 'old ruinous building, commonly called the Castle of Kilmainham,' was not chosen for the erection of the new building, the present situation being selected as highest and nearest the city. Here, says the charter of Charles II., 'we directed an Hospital to be erected near our City of Dublin for the reception and entertainment of such antient, maimed, and infirm officers and soldiers . . . as have faithfully served, or hereafter shall faithfully serve Us, our Heirs and Successors.' This charter was lost on its removal to England in 1688, but found amongst family papers and restored to the Hospital by Edward W. Newenham, 9th Regiment, in 1848. The foundation stone was laid by



ENTRANCE, ROYAL HOSPITAL

the Duke of Ormonde on 29th April 1680, and the building, designed by Sir Christopher Wren, was, as it now stands, completed in 1684 with the exception of the chapel, consecrated two years later, and the steeple, added in 1701. The total cost, exclusive of the latter, was £23,500. It is described in a contemporary record as 'a stately, spacious, and commodious building, wherein four hundred invalids are decently maintained.' The Royal Hospital has two approaches—the more ordinary one from the north, by the Kingsbridge terminus; the more imposing from the west, by the South Circular Road, through a gateway surmounted by a Norman tower. This entrance, erected from a design of F. Johnston in 1812 during the Viceroyalty of the Duke of Richmond, and hence known as the Richmond Tower, formerly stood at the foot of Watling Street, near Barrack, formerly 'Bloody,' Bridge, where the south quays then ended. On the opening of the Great Southern and Western Railway in 1846, and the conveyance to them of twenty-one acres of the lands of Kilmainham, it was removed to its present position by the Board of Works, at the expense of the railway company. The Royal Hospital is a plain and massive building, forming a quadrangle surrounding a court, and measuring 306 feet from north to south, and 288 feet from east to west. The principal front faces north towards the Liffey. In the centre is the great hall, approached by an entrance with an ornamental Corinthian front, over the door of which are the arms of the Duke of Ormonde, having the chapel to the east

and the residence of the Commander of the Forces in Ireland on the west. Above the entrance is a square steeple (1701), with a Gothic window on each of its sides, over each of which is a clock-dial, the whole terminated by an octagonal spire with a ball and vane. The east front contains the beautiful Gothic east window of the chapel, sole relic of the Priory of the Knights Hospitallers, from the ruins of which it was carefully removed and re-erected in its present position. The stained glass of the upper portion is old, that of the lower was presented by Queen Victoria in 1849. The great hall is 100 feet in length by 50 feet in breadth. Its walls are hung with portraits of King Charles II., William and Mary, Queen Anne, and Prince George of Denmark, James, first Duke of Ormonde, and others; and decorated with flags and tattered remnants of regimental colours, including the standard carried by the Inniskilling Dragoons at the battle of the Boyne. The lower part of the walls is wainscotted in oak, and adorned with trophies of armour, mainly brought from the collection in the Tower of London in 1829, including suits of armour of the sixteenth and seventeenth centuries, early matchlock and flintlock muskets, and a representative display of modern weapons.

Behind the door of the chapel is a handsome wrought-iron gate, said to have been presented by Queen Anne. The handsome ceiling is ornamented with designs of fruit and flowers, an exact reproduction in lighter materials of the original fine Italian stucco-work of Cipriani, and the carved oak of the chancel is by Grinling Gibbons. Many interesting relics are preserved in the Hospital, including charters, curious old books, and some good church-plate. Many ineffectual attempts have been made to abolish the in-pensioners of the Royal Hospital, the last in 1853; but the number fixed by Royal Warrant in 1854 at one hundred and forty is still maintained.

Adjoining the Hospital is the ancient graveyard said

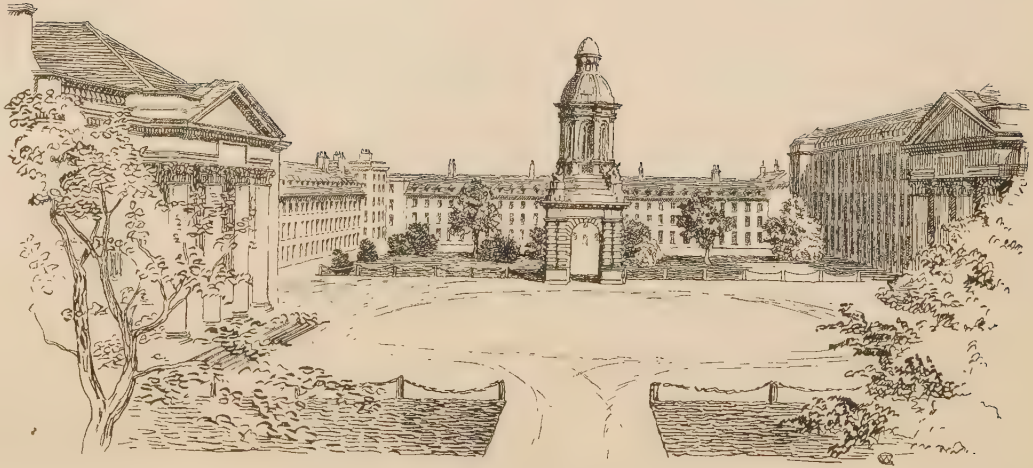
to have been the burying-place of Prince Murchadh, son of Brian, and others slain at the battle of Clontarf; the upright shaft of a granite cross, ornamented with an interlacing knot and divergent spirals, being traditionally believed to be portion of his monument. The enclosure, formerly known as 'Bully's Acre,' was used for interments up to 1832, when, in the great cholera visitation, five hundred burials took place within ten days, and three thousand two hundred in six months. It was then closed as a burying-place by the governors from fear of the spread of the pestilence.

Educational facilities in English Ireland may be said to date from the seventeenth century. The close of the sixteenth century had, indeed, witnessed the foundation of Trinity College, but it was not till 1608 that the Royal Free Schools, the first public schools in Ireland, were established by Order in Council. In 1617 Foyle College, Londonderry, was founded; and in 1669 Erasmus Smith, a large Irish landowner, endowed the schools which still bear his name, of which foundation is the High School in Harcourt Street, Dublin. The following year saw the foundation by Charles II. of the King's Hospital, or Blue Coat School, and before the close of the century the colleges or collegiate schools of Kilkenny, Clonmel, Navan, and Middleton had been founded. The only one of these which concerns the history of Dublin is the King's Hospital, which still stands at the south-east corner of Oxmantown Green, and was the first charity of the kind in the kingdom. The district is, as we have seen, an historic one. One of the early settlements of the Ostmen, we learn that in the twelfth century 'the faire greene or commune now called Ostmontowne-greene was all wood. . . . From thence, Anno 1098, King William Rufus by license of Murchad had that frame which made up the roofe of Westminster Hall, where no English spider webbeth or breedeth to this day.'[1] Here, in 1670,

[1] Hanmer's *Chronicle*.

Dublin

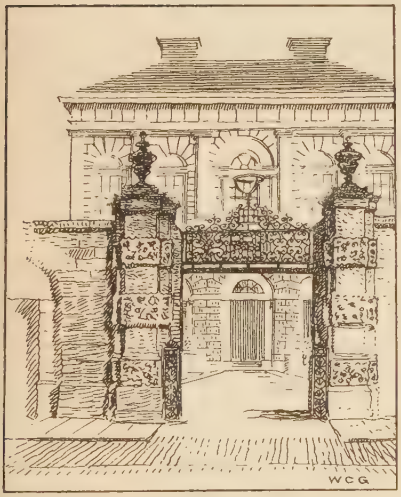
Charles II. founded the King's Hospital, since generally known as the 'Blue Coat School,' from the quaint uniform of the scholars, 'for the sustentation and relief of poor children, aged, maimed, and impotent people, inhabiting or residing in the city of Dublin.' In 1680 the latter object was dropped and the charity limited to the education and support of children of freemen, none of whom should be admitted who were under 3 feet 9 inches in height, or who were lame, deformed, or afflicted with any infectious disease. The children were taught reading, writing, and arithmetic, and a fee of £5 was paid on leaving to apprentice them to some suitable calling. In 1689, as we learn from a petition to the Privy Council, Tyrconnel 'turned out all the poor Blew Boys,' sixty in number, and sent their beds 'to the great Hospital near Kilmainham for the use of the wounded soldiers.' The present structure was erected, from the plans of Thomas Ivory in 1777, a little to the west of the original building, which stood on the west side of Queen Street, and hence was sometimes incorrectly called the *Queen's* Hospital. It presents a curiously incomplete appearance from the absence of the large central steeple included in the original design, still to be seen at the school. The charity was endowed with £1000 real estate, worth £2000 per annum in 1780, when there were 170 scholars in residence; which number had fallen to 120 before the end of the eighteenth century. The school now affords maintenance and a first-class classical and mathematical education to 100 boys.



PARLIAMENT SQUARE, TRINITY COLLEGE, DUBLIN

CHAPTER IV

TRINITY COLLEGE, DUBLIN



PROVOST'S HOUSE

THE history of Dublin would be incomplete did it not include that of its University. Though Trinity College does not bear to Dublin that intimate relation which the Colleges of Oxford and Cambridge bear to the cities which they respectively occupy, yet the bonds uniting the Irish metropolis to the centre of Irish learning are strong and permanent; and Trinity College has struck its impress deeply on the lives of many of Ireland's greatest sons, has moulded and shaped their destinies, and through them has profoundly influenced the history of the Irish nation.

The earliest attempt at an Irish University was based

Dublin

on a Papal Bull of the early fourteenth century. Little progress, however, was made on this foundation, and at the close of the fifteenth century another Bull was obtained from Pope Sixtus IV. under which the Dominicans again attempted the foundation of a University in Dublin. Once more did the scheme flicker out; but the close of the next century saw a wave of that intellectual activity which was surging over Europe strike on the shores of Ireland; and a little group of scholars appealed to the Mayor and Corporation of Dublin, then the all-powerful rulers of the city, for their help in carrying into effect a project which had been already mooted by Stanihurst in the Irish House of Commons, of which he had thrice been Speaker. The Corporation in their petition to the Lord Deputy gave ample evidence of the sincerity of their request, by offering to grant to the University, should it be established, a substantial endowment in the sequestrated lands and buildings of the monastery of All Hallows, immediately outside the city walls. This monastery, founded on Le Hogges by King Dermod MacMurrough in 1166, had been bestowed on the Dublin Corporation in 1538 by King Henry VIII., and had since remained practically derelict, producing only a rent of £20 per annum. The petition was entrusted by Sidney, the Lord Deputy, to Henry Usher, Archdeacon of Dublin, a graduate of both the English Universities, for presentation to the English Privy Council, and by them was favourably received. A warrant was issued empowering the Mayor and Corporation to proceed with the erection of the College, and a charter was obtained from Queen Elizabeth, nominating to the provostship of the new University Adam Loftus, Archbishop of Armagh, to which primacy he had been appointed at the age of twenty-eight. An appeal to all the Irish baronies for the necessary funds produced the considerable sum of £2000, equivalent to some £16,000 in the present day; the foundation stone was laid on 16th March 1591,

and in January 1593 the College was opened for the 'admission of students.'[1] With Archbishop Loftus were associated as fellows Lucas Challoner, and the Scotch masters of the Dublin Grammar School, James Fullerton and James Hamilton. The first of these is commemorated by an alabaster tomb at the rear of the present chapel, with the inscription :— Trinity College, Dublin

> 'Conditur hoc tumulo Chaloneri triste cadaver
> Cujus ope et precibus conditur ista domus.'

The total income of a College founded, in the words of Lord Deputy Fitzwilliam, 'for the benefytt of the whole countrey,' only reached at first the miserably insufficient sum of £300 per annum; but Queen Elizabeth in 1598 endowed it with £200 yearly under the Privy Seal; and James I., that noted patron of learning, assigned to the foundation a pension of £400 per annum, together with considerable grants from the forfeited estates in the province of Ulster, thus increasing the available yearly income to more than £1000. The buildings, too, gave little promise of their present stateliness, consisting only of a small quadrangular pile of red brick of three storeys, between the present Campanile and the Theatre. On the north was the original steeple of the Priory of All Hallows, and the tideway of the Liffey practically washed the northern front. This was, for more than a century, the main front of the College; the western entrance not being in use before 1697, and the present handsome west front, with the square behind it, dating only from 1752. In 1617 a bridewell, shown on Speed's map of 1610, situated on Hoggen Green, due west of the College, was purchased from the city by the University for £30, and converted by them into Trinity Hall, a place of residence for students. It was, however, found inconvenient, and in 1640 had fallen into a ruinous condition. It was soon after occupied by Dr. John Stearne,

[1] *Trinity College, Dublin.* Professor William MacNeile Dixon.

one of the Fellows, and became the meeting-place of the city physicians (p. 293). In 1630 the University obtained a grant of the church of the Discalced Carmelites in Bridge Street, together with the house and chapel of the Jesuits in Back Lane. The former was known as St. Stephen's or Kildare Hall, and is mentioned by Sir William Brereton, who visited Dublin in 1635; and the latter were remodelled and named the New College.[1] Again in 1658 it was proposed by Henry Cromwell that a new College should be founded on the lands of Baggotrath, and a Free School in the Liberty of St. Sepulchre's beside the Cathedral of St. Patrick, but this project was ultimately abandoned. Under the provostship of Sir William Temple (1609-1627) the number of Fellows was increased from four to sixteen, then first divided into Senior and Junior Fellows; and a Professor of Theological Controversies, now the Regius Professor of Divinity, with two Deans, a Bursar and other minor officials were appointed. The rule of celibacy for the Scholars and Fellows was introduced by Bedell, Provost 1627-29, afterwards Bishop of Kilmore. He also fostered the study of Irish amongst the undergraduates, and arranged for a lecture in Irish and for Irish prayers. Under the Viceroyalty of Strafford, and the provostship of his nominee, William Chappel, the College statutes were altered under a new charter of Charles I. By this the number of visitors was 'reduced to two, the Vice-Chancellor and the Archbishop of Dublin, the tenure of Fellowships was extended from seven years to an optional tenure for life, the appointment of the Provost and the power of making statutes reserved to the Crown, and the authority of the Chancellor and of

[1] It was soon discontinued, and after a time lapsed again into the hands of the Jesuits, and became a Government Hospital under Charles II., and finally in 1672 a charter issued for reopening in it the old City Free School. It is referred to in the *Calendar of Ancient Records of the City of Dublin*, under date 23rd August 1671, as 'The Great House commonly called the Hospitall situate in Back Lane.'

the Provost considerably extended. . . . The government of the College was committed entirely to the Provost and seven Senior Fellows,' and Roman Catholics were excluded from the Fellowships.[1]

The College passed through grievous times during the rebellion of 1641 and the subsequent troubles. Rents could be collected neither in Ulster nor Munster, and the College plate had to be melted down or sold to provide for immediate necessities. The year 1678 saw the appointment as Provost of an Oxford scholar in Narcissus Marsh. His tenure of office will long be remembered in Dublin, of which he became Archbishop, by the foundation of the valuable library, which bears his name, attached to St. Patrick's Cathedral (p. 66). While Provost he commenced the building of a new Chapel and Hall, finished by his successor. But evil times were again in store for the College. The line of action pursued by James II. towards the English Universities which tended to cost that monarch his crown, was also followed towards the Irish University. In 1687 a royal *mandamus* was issued to admit a Roman Catholic named Doyle to a Fellowship in Trinity College. The non-compliance of the authorities was punished by the withdrawal of the Concordatum Fund of £400 a year, and the College, already hampered by the expenses of the new buildings, was once more driven to the expedient of selling the College plate. An attempt to ship 5000 ounces to England was met by the refusal of Tyrconnel, the Lord Deputy, to sanction its removal, and the College was reduced to great straits. But worse was to follow. On 12th March 1689 King James landed in Ireland, and on the 16th September the College 'was seized on for a garrison by the King's order, the Fellows turned out, and a Regiment of Foot took possession and continued in it.'[2] The Chapel was used as a storehouse

[1] *Trinity College, Dublin.* Professor William MacNeile Dixon.
[2] Register of Trinity College.

for gunpowder, and, in the words of Archbishop King, 'many of the chambers were turned into prisons for Protestants. The garrison destroyed the doors, wainscots, closets and floors, and damnified it in the building and furniture of private roomes, to at least the value of two thousand pounds.'[1] The Provost nominated by King James was Dr. Michael Moore, a Roman Catholic secular priest, who together with the King's chaplain, Rev. Teigue Macarthy, who had been made custodian of the Library, did much to preserve the College from further pillage and destruction, and interested themselves on behalf of the Protestant prisoners within its walls. Such broad-minded liberality, exhibited at a period of violent passion, confers honour on the Church of which they were priests, and Trinity College has not been slow to acknowledge her indebtedness to her only Roman Catholic Provost. The opposition of Dr. Moore to the proposal of Father Petre to hand over the College to the Jesuits, incurred for him the royal disfavour, and he retired to Paris, in the University of which city he afterwards filled the Rector's chair. The victory of William III. at the Boyne, and the flight of James II., allowed those Fellows who had fled to England to return, and matters assumed their wonted aspect. On the 9th January 1693 the first centenary of the University was celebrated with great solemnity. 'Preces tempore meridiano solenniores (una cum concione) in sacello habebuntur.' In the afternoon 'Hora secunda promeridiano, Post musicum Instrumentorum concentum,'[2] a Latin panegyric in honour of Queen Elizabeth, was pronounced by Peter Browne, F.T.C.D., followed by a 'Carmen sæculare' in Latin hexameters, and laudations of King James I., Charles I., Charles II., and William and Mary. King James II. was, for obvious reasons, ignored, but the City of Dublin secured a grateful recognition of the

[1] *The State of the Protestants of Ireland.* London, 1691.
[2] College Register.

benefits conferred by her magistrates on the infant University. After a Latin debate and a 'Carmen sæculare lyricum,' recited by Anthony Dopping, son of the Bishop of Meath, Eugene Lloyd, Proctor of the University, closed the Acts, 'Discedentes prosequitur perita Musicorum manus.'[1] Nahum Tate, Poet Laureate, contributed an ode on this occasion, as befitted a graduate of Dublin University. Trinity College, Dublin

The discipline of the College had become very lax during the early years of the eighteenth century, but the long tenure of the provostship of Richard Baldwin (1717-58) did much to rectify matters in this respect. He was tyrannical, overbearing, and unjust, and did little for the intellectual development of the University; but he enforced some degree of order, and proved his affection for his College by bequeathing to it not only his savings of £24,000, but in addition real estate to the value of over £50,000. His monument in the Theatre represents the dying Provost, on a sarcophagus of porphyry, turning affectionately to the University who weeps over him, while an angel points to a crown of immortality which she holds before his closing eyes. The monument was the work of Hewetson, a Dublin artist, who executed the work in his studio in Rome at a cost, including carriage, of £1500. Baldwin's successor Francis Andrews was a man of very different stamp, as may be inferred from his sobriquet of 'Frank with many friends.' His position in the fashionable society of the day enabled him to serve the University by procuring through his influence those grants from the Irish House of Commons to which she owes much of her present architectural magnificence. The library, it is true, dates from 1712-33, and the printing-house from 1734; but the west front was commenced, by a grant of the House of Commons, in 1752; the dining-hall was rebuilt in 1761, the examination theatre in 1777, and the chapel in 1787-98.

[1] College Register.

Dublin

The bicentenary of Trinity College was allowed to go uncelebrated, but a noble memorial of its date is to be found in the Act passed in 1793 admitting Roman Catholics to the degrees of the University of Dublin. In this connection it is interesting to note the progressive action of Trinity College in all such matters. 'More than half a century before the Test Act, which admitted Nonconformists to the membership of English Universities, the degrees of the University of Dublin were thrown open to the world. She was the first University to grant degrees to Jews. In 1845 she founded scholarships for students of any religious creed who declined to take the declaration at that time required from candidates for scholarships on the foundation. In 1858 she established studentships open to members of any religious community, and five out of eighteen of those awarded in the first nine years went to Roman Catholics. In 1873 she gave her cordial support to the Act which abolished religious tests, and threw open to all comers her scholarships, her fellowships, and her professorships, with the single and unavoidable exception of those in the Divinity School. In 1880 and again in 1890 she elected a Roman Catholic Fellow.[1] These are the services rendered by Trinity College to the Liberal cause.'[2] We may add, the last instance of this liberality was the admission of women students to the degrees of the University by Royal Letters Patent received 16th January 1904, and in June 1904 the honorary degree of LL.D. was conferred on Miss Isabella Mulvany, one of the earliest women graduates of the Royal University, and that of D.Litt. on Miss Jane Barlow and Mrs. Sophie Bryant, the first women to hold the degrees of any of the older Universities.

Amongst eighteenth-century Fellows probably none is

[1] In 1902 another Roman Catholic Fellow was elected in the person of Mr. Stephen B. Kelleher, selected at the suggestion of the Provost to sit on the Royal Commission of Inquiry appointed in 1906.

[2] *Trinity College, Dublin.* Professor W. MacNeile Dixon.

so well known as the famous 'Jacky' Barrett, immortalised by Lever in *Charles O'Malley*, and the subject of as many stories perhaps as Dean Swift himself. His learning, his miserliness, his uncleanliness, his strange oaths, his voluntary confinement to his rooms, his consequent surprise at sight of a live sheep or of a turkey-cock, the admiration excited in him by his first view of the sea, which had once washed the walls of the College in which his life was spent, are all well known. He has laid Biblical critics under an obligation by his acute discovery of the palimpsest Codex known as Z, and has contributed to the mirth of nations by such stories as that of his cat and her kitten. Trinity College, Dublin

The visit of George IV. was not unnoted in the University. The presentation of the usual loyal address induced that monarch to signify, *more suo*, his gracious intention of dining in the College. Temporary vestibules and covered galleries were erected connecting the library with the theatre, in the latter of which the banquet took place. A more academic occasion for hospitality was afforded by the occasion of the visit of the British Association in 1835, when such distinguished visitors as Agassiz, de Toqueville, and Montalembert were entertained, and the honour of knighthood conferred by the Earl of Mulgrave, then Viceroy, on William Rowan Hamilton (p. 321). The year 1858 witnessed one of the most regrettable incidents in the history of the University. The 'Town' and 'Gown' riots, which had, in the seventeenth century, taken the form of serious conflicts between the resident undergraduates and the 'Ormonde' butchers, had by the middle of the nineteenth century been modified into the throwing of squibs and bags of flour by the former, during public festivities, amongst such citizens as were supposed to hold political views obnoxious to a majority of the students. The State entry or departure of a Viceroy afforded, and even still affords, a peculiarly favourable occasion for such a display. The

return of the Earl of Eglinton for a second term of office had excited much popular enthusiasm, and the conduct of the undergraduates in the space before the west front of the College was more than usually turbulent. Colonel Browne, Superintendent of Police, lost his temper, and called on the colonel commanding the detachment of Scots Greys, who 'lined' College Green, to charge the students. This the colonel very properly declined to do, whereupon Colonel Browne ordered his own mounted police to charge with drawn sabres, followed by the constables on foot with their batons; and the unarmed students were savagely maltreated, one particularly inoffensive youth actually losing his life from the effects. Colonel Browne was obliged to resign his post, and no such incident has since marred the relations between the University and the civil authorities.

The tercentenary of the University was celebrated with great magnificence in 1893 on Tuesday, 5th July, and the following days, when representatives of seventy-five universities and of learned bodies from all the quarters of the globe were present at the festivities. A splendid memento of the occasion is to be seen in the Graduates' Memorial Building facing the library in the great quadrangle, the cost of which was subscribed by past students as a token of affection for their *Alma Mater*. The *Book of Trinity College*, prepared for the occasion, formed a fitting souvenir for each guest who took part in the proceedings.

When we come to examine structurally the College of to-day, we are struck by the fact that of the original buildings of All Hallows, or of the College of Elizabeth and the early Stuarts, not a vestige remains. The earliest building which still survives, the east side of Library Square, facing the main entrance, dates only from the reign of Queen Anne. The removal, in 1894, of the old roof and the picturesque dormer windows of the attic storey has completely altered the character of these

buildings; but the happy thought of veiling the red brick walls with *Ampelopsis Veitchii* lends colour in summer and autumn to the otherwise somewhat cold and repellent aspect of the quadrangle. The main characteristic of the College is the sense of roominess, the absence of cramping confinement in her spacious enclosures. In all some twenty-eight acres, now in the very heart of a busy city, are included within her boundary walls. The west front, facing College Green, is a Palladian façade 300 feet in length and 65 feet in height. The great gateway is flanked on each side by two Corinthian columns resting on bases of rustic ashlar, and supporting a bold pediment surmounted by an entablature. In the centre of this is a clock, a similar one occupying the same place in the interior façade, the cast-iron dials of which, 6 feet 6 inches in diameter, within and without the College, are enamelled in the College colour, royal blue, the ancient national colour of Ireland. The wings of the front are formed by projecting pavilions, decorated with coupled Corinthian pilasters, supporting an attic storey crowned with a balustrade. Passing through the gateway we enter Parliament Square[1] through an octagon vestibule 72 feet in length, with a groined and vaulted roof,

WEST FRONT, TRINITY COLLEGE

[1] So called in commemoration of the grant of the Irish Parliament (p. 119).

piercing the main building, and having on the left the porter's lodge. Above the gateway, extending the full depth from east to west, is the Regent House, 62 feet by 46 feet, now used as an examination hall. It is approached from the gateway by a handsome staircase, on the right of the vestibule, the supports of which are singularly massive and rich in their design. The interior façade is simpler, and the pavilions are replaced by the residentiary buildings of Parliament Square, running at right angles to the main front. At the extremities of these are, on the left or north side, the Chapel, and on the right or south, the Theatre, while in the centre rises the Campanile, beyond which is Library Square.

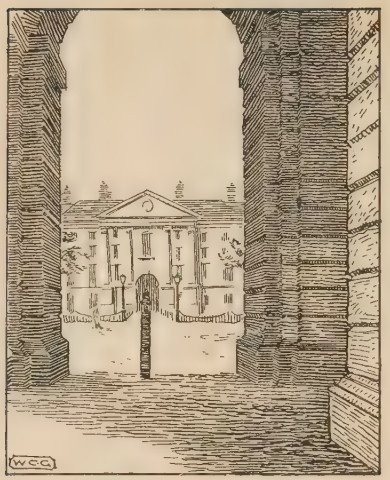
The Chapel, designed by Sir William Chambers, erected in 1787-89 at a cost of £22,000, has a handsome tetrastyle portico of four Corinthian pillars supporting a pediment, and is approached by an ante-chapel in which is the doorway. The Chapel proper, facing north and south, is 83 feet in length and 40 feet in width. Over the entrance is a gallery and organ-loft, the front of carved oak, and the north end terminates in a semicircular apse. The walls are panelled in oak, elaborately carved, to a height of 12 feet, above which are the windows, the piers between which are ornamented with fluted Ionic pilasters, supporting an ornamental frieze and cornice. The coved ceiling is adorned with stucco work of florid Italian design. In the apse are memorial windows dating from the close of last century. The centre window over the communion table was erected by Dr. Butcher, Bishop of Meath, in memory of Archbishop Ussher. The organ is mainly modern, but the choir manual formed part of the original instrument by Green, organ-builder to George III.

Facing the Chapel is the Theatre, or Examination Hall, of precisely similar architectural exterior. The interior, 70 feet in length, exclusive of the semicircular apse, is lighted by three windows in the upper

end, and by a row of small lights above the cornice. The walls are adorned with twelve composite pilasters, ornamented with stucco scroll-work, each on a rustic basement 10 feet in height. Resting on the pilasters is a stucco frieze and cornice by Italian artists. The painted ceiling, by Mayers, springing from the cornice, similar in design to that of the Chapel, was executed under the direction of Sir William Chambers. From the centre hangs the graceful carved oak candelabrum, constructed to hold sixty wax-lights, belonging to the old House of Commons. Over the portico is an organ-loft containing a small organ, said to have been taken from one of the wrecked vessels of the Spanish Armada. This is, however, a popular error, as it was captured in 1702 by Admiral Rooke in a vessel in Vigo Bay. The Duke of Ormonde, who commanded the troops on board the fleet, seems to have claimed the prize, and presented it to Trinity College on his appointment as Viceroy the following year. The case is that of the original organ, now surmounted by the Royal Arms, but the pipes are those of an organ built by Telford of Dublin for the College Choral Society in 1837. The Theatre contains, besides the monument of Provost Baldwin (p. 119), in the five panels of the eastern side modern portraits of Queen Elizabeth, Archbishop Ussher, Archbishop King, Bishop Berkeley,[1] and Provost Baldwin, and in those on the western Edmund Burke, by Hoppner, William Molyneux (p. 320), John Fitz-Gibbon, Earl of Clare, and Dean Swift.

The Campanile, a handsome structure, standing opposite the entrance in the great quadrangle between Parliament Square and Library Square, replaced the old belfry designed by Cassels, taken down in 1791, and was the gift of Lord John George Beresford, Primate of all Ireland, in 1852. From a square Doric basement on a

[1] This portrait is supposed by Professor Dixon to represent Provost Peter Brown.



BACK OF WEST FRONT, FROM CAMPANILE

podium of rusticated granite, rises a graceful circular belfry of eight Corinthian pillars, standing on pedestals which rest on a stage of circular steps, and surmounted by a dome representing overlapping leaves, crowned by an open lantern and smaller dome, terminating in a gilt cross. On the keystones of the arches of the basement storey are carved heads of Homer, Socrates, Plato, and Demosthenes, and above the four angles of this storey are seated figures representing Divinity, Science, Medicine, and Law, by the late Thomas Kirk, R.H.A. In the portion above the circular steps the material employed is Portland stone, the basement being of granite. The total height is about 100 feet. The bell, weighing 37 cwt., is too large to be swung in the belfry, and is therefore only rung by chiming.

On the right or south of the Campanile is the Library, opposite to which is the new building, designed by Sir Thomas Drew, of the Graduates' Memorial,[1] and the square is closed on the east by the Queen Anne building already referred to. The Memorial Building now serves as the Students' Union, and houses the College Societies, the leading ones of which are the College Historical

[1] This is not shown in our illustration (p. 112), which gives Parliament Square as it was at the celebration of the tercentenary.

Society, founded in 1747 by Edmund Burke under the name of the Historical Club; the University Philosophical Society, and the Theological Society. Beside the Chapel, but standing somewhat back from it, is the Dining-hall, and at the rear of the Graduates' Memorial is the residential square familiarly known as 'Botany Bay,' and east of Library Square, behind the Queen Anne building, is New Square. At the back of the Library is the Fellows' Garden, and south of New Square is the fine expanse of the College Park, separated from Nassau Street by a substantial granite wall surmounted by iron railings 7 feet in height, and replacing in 1842 the ugly brick wall erected in 1688. Trinity College, Dublin

The Library, erected 1712-32, is, as befits its contents, a plain and sober stone building 270 feet in length, including the eastern and western pavilions. The basement storey was originally an open ambulatory with double arcaded cloisters divided by a central wall. The constantly increasing demand for space led, in 1892, to the walling up of these to the injury of the architectural effect, but greatly to the convenience of readers. The two upper storeys are surmounted by an entablature and balustrade. The interior leaves nothing to be desired. Including the east wing, now occupied by the Fagel[1] library, the great room extends nearly 240 feet in length, 'and the breadth and height are so proportioned as to give the eye the impression of distance without narrowness, while the galleries and curved ceiling suggest space, and about one hundred magnificent windows flood the whole with light.'[2] It has, indeed, been declared to be the finest room in Europe applied to the purposes of a library. Between the windows on both sides are lofty oaken partitions forming stalls formerly fitted with seats;

[1] The library of M. Greffier Fagel, Pensionary of Holland, consisting of 20,000 volumes, removed to England for sale in 1794, was purchased in 1802 for £10,000 by the Board of Erasmus Smith, and presented by them to the College.

[2] *Trinity College, Dublin.* Professor W. MacNeile Dixon.

these have been replaced by short book-cases. The partitions terminate in fluted Corinthian columns of carved oak connected by a cornice supporting a balustrade, also of carved oak, forming the front of a gallery furnished with similar stalls. In front of each of the columns is a pedestal on which stands a white marble bust. The first of these were the work of Roubiliac, then a comparatively unknown sculptor, recommended by Sir Edward Walpole to the College in 1743. He executed fifteen of these busts, including that of Swift, and possibly that of his friend Dr. Delany. The contents of the Library are of much greater interest than the building, admirable as is the design of the latter. The origin of the collection is probably unique in the history of libraries. On the suppression in 1601 of the Munster rebellion, the English army in Ireland subscribed a sum of £700 for the purchase of books to be presented to the College. In nine years 4000 volumes had been acquired, many of them now of great rarity and interest. Fired by the example of these 'souldiers,' the Parliamentary army in Ireland purchased in 1661 the library of the great Archbishop Ussher, whom straitened means had forced to bequeath his books to his daughter, who was compelled by Cromwell to accept the offer of the English soldiery. Further grants, bequests, and donations added largely from time to time to the contents of the Library; and in 1801 Trinity College acquired the right to claim, within one year of publication, a copy of every book published in the United Kingdom. The number of books and MSS. now probably exceeds a quarter of a million. The contents of the Library are too varied and interesting to admit of any detailed account. *The Book of Kells*, probably written in the eighth century, justly termed 'the most beautiful book in the world,' overshadows its Latin companions *The Book of Armagh* (807 A.D.), in its handsome embossed satchel, *The Book of Mulling*, *The Book of Dimma*, and *The Book of Durrow*. Of at least

equal interest is the twelfth-century *Book of Leinster*, in the Irish vernacular, and the later *Yellow Book of Lecan*. Oriental MSS. and Egyptian papyri are not wanting in the collection; and the *Codex Z*, already referred to (p. 121), and the sixth-century *Codex Usserianus* are representative of early Greek and Latin MSS. The celebrated Irish harp with sounding-board of oak, fitted for thirty strings, and believed to have belonged to Brian Boroimhe (p. 10), is of undoubted historic interest. Two conflicting versions of its subsequent history are current; but they agree in stating that it was brought to Rome by Donogh, son of Brian, and presented by a later Pope either to Henry VIII. or to Charles II., from either of whom it passed to an Earl of Clanricarde, and eventually came into the possession of the Right Honourable William Conyngham, who presented it to Trinity College. Dr. George Petrie assigned the harp to the year 1400, basing his conclusion on the silver badge attached to it on which are the arms of O'Neill, armorial bearings dating only from the fourteenth century. But as the carving beneath the badge is continuous, this argument loses much of its weight. The Library also contains some early Irish specimens of gold and silver Celtic work, amongst which is the largest gold *fibula* yet found in Ireland, weighing 33 oz. 4 dwt. Its ornamentation seems to point to pre-Christian origin.

The Dining-hall was built from the plans of Cassels, who died before its completion about 1761, the nucleus of its cost being provided by a bequest of £1000 from Dr. Elwood, Vice-Provost, in 1740. Previous to its erection, the fellows and students dined in a large and spacious room flagged and open to the air at both ends, graphically described as 'the coldest room in Europe.' The present Hall has a handsome granite front 50 feet in width, between the Chapel and the Graduates' Memorial Building. Above a spacious flight of ten steps are six Ionic pilasters supporting an angular pediment, in which

is a clock, constructed by Chancellor in 1846, which, previous to 1870, kept the 'College Time,' a quarter of an hour behind the rest of Dublin. Passing through a lofty vestibule the dining-room is entered, a fine apartment 70 feet long by 35 feet broad, wainscotted with oak panels to a height of 12 feet. The room is lit by four round-headed windows on its eastern side, opposite to which are recesses, finished with stucco mouldings, and containing full-length portraits of Henry Grattan, Barry Yelverton, William Downes, Walter Hussey Burgh, Arthur, Viscount Kilwarden, William, Earl of Rosse, and Henry Flood. At the south end, over the entrance door, are portraits of Frederick, Prince of Wales, Chancellor, 1728, Archbishop John George Beresford, and Hugh MacCalmont Cairns.[1] The coved ceiling springs, at a height of 35 feet, from a bold cornice, also in stucco work of Italian design. At the north end is a large Venetian window flanked by portraits of Arthur Price, Archbishop of Cashel, and Provost Richard Baldwin.

Near the Fellows' Table is the interesting wooden pulpit, removed from the old chapel, from which the scholars of the House pronounce the quaint Latin graces before and after meat. Over the vestibule is the Common Room, 50 feet long by 30 feet broad, adorned with portraits of distinguished Fellows, including that of the late Provost, Dr. Salmon, and of his earliest predecessor, Adam Loftus, the latter presented to the College by Lord Iveagh in 1891. Beneath the dining-room are the kitchens, cellars, and buttery, a favourite show-place for lady visitors, with ingenious arrangements for roasting on spits turned by the smoke of the chimneys, and cooking facilities on a Gargantuan scale for 300 diners.

At the north entrance from Library Square to New Square stands the beautiful little Doric temple devoted

[1] First Earl Cairns, educated at Trinity College, Dublin, Lord Chancellor of England in Mr. Disraeli's government of 1874, and Chancellor of Dublin University from 1867 until his death in 1885.

to the University Press. This was built in 1734 from the designs of Cassels at a cost of £1200, provided by Bishop Stearne, Vice-Chancellor of the University. It has a tetrastyle portico, 'with a bold cornice and triglyphs, and a plain metope all in fine Portland stone.'[1] The University Press recalls the fact that the slighting designation of 'The Silent Sister' can no longer be justly applied to Dublin University, while the writings of Dr. Mahaffy, of whom may be said as of Goldsmith 'qui nullum fere scribendi genus non tetigit, nullum quod tetigit non ornavit,' of the late Provost, Dr. Salmon, of Professor Tyrrell, Professor Dowden, Dr. Webb and J. B. Bury, now Regius Professor of Modern History in Cambridge University, are standard works in many departments of learning. On the south of New Square is the very beautiful and original building of 'The Schools,' overlooking the College Park. This building, erected in 1854-55, from the designs of Woodward and Deane, at a cost of £26,000, secured the warm encomium of Mr. Ruskin. The beautiful stone carvings of the exterior, copied from groups of natural flowers, were the work of the O'Sheas, two Cork handicraftsmen of extraordinary talent, who were afterwards employed by the same architects on the Oxford Museum. The Moorish interior is richly decorated, the marbles employed being, with one exception, of Irish origin, no less than five counties being drawn on for specimens; and the building may thus be regarded as typically Modern Irish in materials, design and execution. The pendulum of the clock in 'The Schools' is connected by electric wire with that in Dunsink (p. 134). South and west of the New Square is the fine expanse of the College Park, extending from the boundary of the Fellows' Garden about 270 yards along Nassau Street to Lincoln Place, where there is an entrance and a porter's lodge, and no less in depth at its wider end, including the ground formerly known as

Trinity College, Dublin

[1] Ulick R. Burke in the *Book of Trinity College, Dublin.*

Dublin

'The Wilderness,' now cleared and levelled. In 1688, as we have seen (p. 17) the old Danish Thingmote was removed, and its materials used to raise and level St. Patrick's Well Lane, now the fine thoroughfare of Nassau Street. It was not till 1722 that the College Park was first laid out and planted with elm and thorn trees. Previous to that date, the only recreation-ground was a walled-in quadrangle on the site of New Square, approached by arches under Nos. 23 and 25 in the Queen Anne building. The main portion of the present spacious expanse is a fine quadrilateral, 250 yards by 170 yards, surrounded by raised banks and shady walks, and devoted to cricket and football. It is also annually the scene of the College athletic and bicycle sports. At the western end is the Pavilion, at the rear of which are the fine pile of buildings occupied by the Anatomical Museum and Dissecting-room (1876), the Histological Laboratory (1880), the Medical School (1886), and the Chemical School and Laboratories. The building of these was provided for from funds obtained in 1869 under the Irish Church Act, as compensation for the loss of eighteen advowsons granted to the College by James I. Close to the buildings of the Medical School are tennis courts, and the ancient and once much-frequented racquet court, a permanent and convenient structure. At the opposite or eastern end of the College Park is the Fellows' Garden, south of the Library and at the rear of the Provost's House. In the garden is the little classical building, the exterior of Portland stone, with Doric portico from an Athenian model, erected in 1837, at the suggestion of Dr. Humphrey Lloyd, from the design of Frederick Darley, as a magnetical observatory; then, with the exception of that at Greenwich, the only observatory for such purposes in the kingdom. It measures 40 feet by 30 feet, and the interior is of the argillaceous limestone of County Dublin, found to be entirely devoid of magnetic influence. The walls are studded internally so as to preserve a

uniform temperature, the nails are of copper, and all other metal-work employed of brass or gun metal. The building is lighted by a dome, and by one window at either end.[1] In a corner of the garden, under the granite wall and opposite the end of Dawson Street, is the once famous Holy Well of St. Patrick, now arched over, which gave its name to Patrick's Well Lane, *venella quæ ducit ad fontem, S. P.*, mentioned in 1592 as the southern boundary of All Hallows.[2] To it, on the 17th March, crowds of pilgrims once made annual resort.

South of the west front of the College, on the east side of Grafton Street, is the Provost's House, built in 1759 from plans prepared by a local architect named Smith, from the design of Lord Burlington for General Wade's house between Cork Street and Old Burlington Street, London, and now forming part of the Burlington Hotel. The front of the Provost's House has a granite façade of 200 feet, and is divided from Grafton Street by a court-yard 60 feet in depth enclosed by a granite wall supporting an iron railing. The handsome, though somewhat heavy gateway, has a carriage entrance ornamented with iron-work and flanked by doorways in arched granite settings. From a rusticated ground storey rises a range of Doric pilasters crowned by architrave, frieze, and cornice supporting a high-pitched roof. The centre of the upper storey is occupied by a large Venetian window flanked on either side by two smaller windows. The interior is handsome, the large dining-room on the ground floor, now used as the Provost's library and Board-room, and the drawing-room in the second storey are spacious and magnificent apartments; the latter, a fine specimen of eighteenth-century decoration. It contains a half-length portrait of Queen Elizabeth by Zucchero, and a fine portrait by Gainsborough of John Russell, fourth Duke of Bedford, Viceroy and Chancellor of the

[1] Ulick R. Burke in the *Book of Trinity College, Dublin.*
[2] *Trinity College, Dublin.* Professor W. MacNeile Dixon.

University. The house contains many other fine paintings of College notabilities, including Archbishop Adam Loftus, Archbishop Ussher, Narcissus Marsh, Sir Hans Sloane, Bart., M.D. of Dublin University, and George III. as Prince of Wales, Chancellor of the University, 1715. On either side of the main building are wings containing the household offices, and to the south, extending along Nassau Street, are the stables, of fine cut granite, erected in 1842.

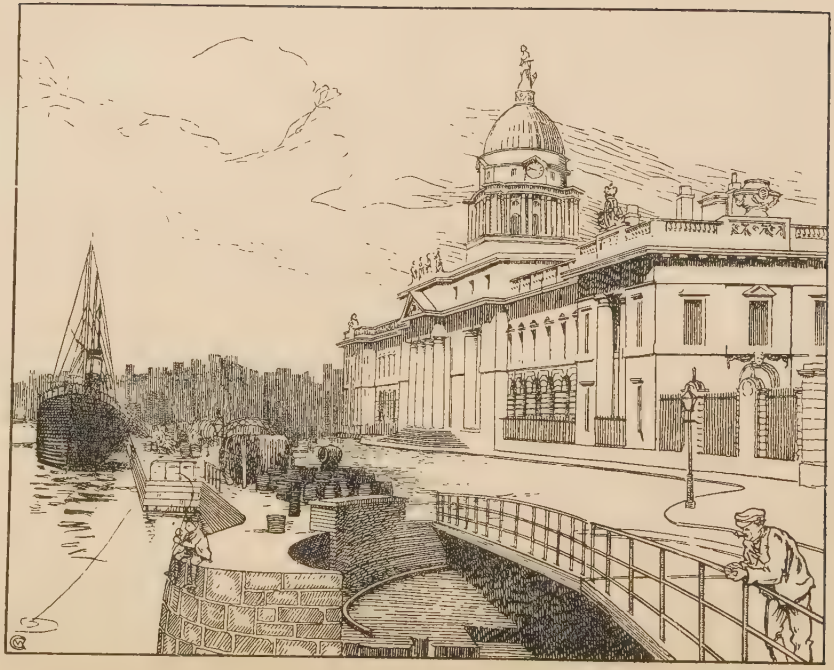
The handsome Botanic Gardens of the College, consisting of eight acres, surrounded by a lofty iron railing, at the angle of Pembroke and Lansdowne Roads, on the tram-line to Ball's Bridge, and close to the latter station on the Dublin and Kingstown railway, were first leased by the Board in July 1806. The first curator was James Townsend Mackay, author of *Flora Hibernica*, Dublin, 1836. The Gardens had a predecessor at the southern side of the College Park in the early eighteenth century, transferred after fifty years to the neighbourhood of Harold's Cross. Orders to visit the Gardens may be obtained from any of the Fellows of the College, or from the Professor of Botany of the University. The study of astronomy likewise is provided for by the Observatory at Dunsink, founded by Frances Andrews, Provost 1758-74, who bequeathed a sum of £3000 and an annual income of £250 to build and endow an Astronomical Observatory in the University. The site selected was a rising ground, 300 feet above sea-level, beyond the northern boundary of the Phœnix Park, and five miles north-west of Dublin. The Chair of Astronomy in the University has been held by a series of distinguished occupants, the first being Dr. Henry Ussher, S.F.T.C.D., who wrote an *Account of the Observatory* for the Transactions of the Royal Irish Academy for 1785. On his death in 1790 he was succeeded by the Rev. John Brinkley, of Caius College, Cambridge, whose *Astronomy* is still a text-book. He received in 1792 the title of Royal Astronomer of Ire-

land, by Letters Patent (32 George III.). A Great Circle, 10 feet in diameter, graduated all round, was ordered in 1785, but afterwards reduced to 8 feet, and not completed till twenty-three years subsequent to its commencement, and after the death of the optician who undertook its construction. Dr. Brinkley died as Bishop of Cloyne in 1835, and his monument is at the foot of the Library staircase. He had been succeeded thirty years previously, on his accession to the episcopate, by William Rowan Hamilton (p. 321), who obtained the appointment at the unheard-of age of twenty-two, while still an undergraduate, the great Airy having been one of the competitors. Already at the age of seventeen, Hamilton had written original mathematical papers. His successor, Dr. Brünnow, first provided, in 1865, for the mounting by Messrs. Grubb of the Great Equatorial presented to the University by Sir James South in 1863. Seven years later a Meridian Circle was erected at a cost of £800. Dr. Brünnow was succeeded in 1874 by Sir Robert Ball, now Lowndean Professor of Astronomy to the University of Cambridge, whose charming lectures and works on astronomy have done so much to popularise a once repellent subject. A splendid reflecting telescope, the gift of Isaac Roberts, Esq., F.R.S., now enables the Observatory at Dunsink to engage in work on the stellar photographic survey. The present Astronomer Royal is Edmund Taylor Whittaker, Esq., F.R.S.

Trinity College, Dublin

Amongst the athletic proclivities of the alumni of Trinity College, not the least cultivated is rowing. The Dublin University Rowing Club was established in 1840, and by a secession from its ranks, the Dublin University Boat Club was formed in 1867. Three years previous to the latter date, a public regatta was first held at Ringsend, the Rowing Club having reclaimed a stretch of land along the Dodder and erected a Club-house. Crews from Dublin University have secured the Ladies' Plate and Visitors' Cup at Henley. On 7th May 1898, the rival

Dublin clubs coalesced, and the rowing course was removed from the somewhat unsavoury surroundings of Ringsend to a pretty reach of the upper waters of the Liffey, near Island Bridge, where the regattas of the Club have been held since 1898.



THE CUSTOM HOUSE

CHAPTER V

EIGHTEENTH-CENTURY DUBLIN

CUSTOM HOUSE, FROM GEORGE'S QUAY

THE eighteenth century in Ireland is generally known as the 'period of the penal laws,'[1] or the period of Protestant ascendency. It was marked by the struggle between the Irish Parliament and that of Great Britain, which, after the brief existence of the quasi-independent legislature known as 'Grattan's Parliament,' terminated with the century in the Act of Union. Though Dublin suffered during this period, in common with the country at large, from the ungenerous and unenlightened restrictions on Irish manufactures and commerce, yet its population being, as we have seen (p. 95), largely Protestant, had a large share in any prosperity which a time of comparative rest, succeeding the struggles and the turbulence of the preceding centuries, conferred on the island. As the quiet

[1] *History of Ireland.* Joyce.

which ensued on the termination of the Wars of the Roses in England fostered the growth in wealth and population of London, so the lassitude which followed the hopeless struggle in favour of the Stuarts gave to Dublin full scope to develop her trading and commercial importance. The population, estimated in 1682 at 60,000, had more than doubled forty years later; and the number of inhabited houses rose between 1711 and 1728 by more than 4000, an estimated increase of population of 30,000. The suburbs commenced that rapid development which has continued to the present day, so that the city of the Tudors, cramped within the narrow circuit of its walls, had, by the middle of the eighteenth century, reached a circumference of seven and a quarter miles, and had become, in population and extent, the second city in the kingdom and the seventh in Europe. This is all the more noteworthy in view of the fact that during the same period the population of Ireland generally had remained almost stationary. The great majority of our charitable institutions owe their foundation to the earlier portion of the eighteenth century; and many of the parish churches, most of the more noteworthy public buildings for which Dublin is deservedly famous, and all its historic houses, were erected during this period of prosperity.

The era of Protestant ascendency was fitly inaugurated by the erection, in 1701, on the anniversary of the battle of the Boyne, of the equestrian statue of King William III., which still stands on its original site on College Green, and which has been selected ever since to symbolise that ascendency. Within the memory of the author, the 'Town' and 'Gown' riots of Dublin were generally prefaced by processions of the 'College Boys' round the statue, leading to attacks by the lower order of the citizens, and, on one unhappy occasion, ending in a charge of mounted police, in which an unoffending student lost his life. The stones of the east gate of the city, the

Port Saint Marie, or Dame's Gate, were used to form the pedestal for this statue. That the increase of population was not unaccompanied by distress amongst the poorer classes, is evidenced by the passing in 1703 of an Act of the Irish Parliament, enjoining the erection of a workhouse in the city of Dublin 'for employing and maintaining the poor thereof,' to be supported by a tax levied on hackney coaches and sedan chairs, and a rate of 3d. in the £1 on every house. The present poor rate for the city has reached the enormous figure of 2s. 2d. in the £1. A site of about 14 acres at the west end of St. James's Street was granted by the city, and on 12th October of the year following this enactment, the foundation stone of the workhouse was laid by Mary, Duchess of Ormonde, attended by Sir Francis Stoyte, Lord Mayor, with the recorders, aldermen, and sheriffs.[1] A more pleasing function marked the following year, when Castle Market, in Dame Street, was built on the site of St. Andrew's Church and churchyard by Alderman William Jones and Thomas Pooley, and opened on 26th July by the Lord Mayor 'with proclamation and beat of drum.'[2] This market was removed to the site of the present South City Markets, between South Great George's Street and William Street, in 1782, when the ground on which it originally stood was required for the widening of Dame Street. Within the next five years the Society of the Ousel Galley,[3] for deciding mercantile disputes, and the Dublin Ballast Board had been incorporated, the new Custom House at Essex Bridge commenced, and the churches of St. Ann in Dawson Street, St. Nicholas Within in Nicholas Street, and St. Luke in the Coombe, had been built. In 1706 the Royal Barracks were erected at the western extremity of the city, on rising

Eighteenth-Century Dublin

[1] *History of the City of Dublin.* Harris.

[2] *Ibid.*

[3] This Society derived its name from a vessel which lay, in 1700, in Dublin Harbour, and was the subject of a long and complicated trial. The costs of proceedings before the Society were bestowed on local charities.

ground overlooking the Liffey between Barrack Street and Arbour Hill. Soon after, Commissioners were appointed for widening the streets leading to Dublin Castle, and a new General Post Office was erected in Sycamore Alley, on the north side of Dame Street, replacing the inconvenient structure in Fishamble Street. Already before the close of the seventeenth century, the Dublin Society of Friends had erected a large meeting-house at the east end of Sycamore Alley, which was rebuilt later in the eighteenth century in Eustace Street, where the Society still continue to hold their meetings. The year 1685 had seen the appearance of the *Dublin News Letter*, the first local newspaper published, and this was followed in 1703 by *Pue's Occurrences*.

Meantime, the differences between the Irish Parliament and the British House of Commons were becoming more acute. The former indeed in no sense represented the great majority of the people, inasmuch as by an English Act it was constituted as an entirely Protestant body. It might therefore have been supposed to be a merely useful instrument for registering the decrees of the English Parliament. But the commercial jealousy of the latter had produced enactments eminently calculated to lead to an Irish protest. By English legislation of the end of the seventeenth century, Ireland was prohibited from exporting to England not only cattle, sheep, or swine, and beef, mutton, pork, or bacon, but even butter or cheese. The Navigation Act of 1663 had deprived Ireland of all colonial trade, and when the Parliament in Dublin had been induced to impose heavy export duties on Irish woollen goods, an Act of the British Parliament of 1699 absolutely prohibited the export of manufactured wool to any other country whatever.[1] The Dublin Parliament, however, showed little statesmanship, but was engaged from 1692 to 1782 in 'perpetually wrangling' with the English Parliament 'about matters

[1] 10 and 11 Gul. III., cap. 10.

which it considered affected its dignity'; and is aptly described by the writer quoted as an exotic 'which bore to that of England the same resemblance that a hothouse plant bears to the oak of the forest.' But a great Irish intellect had, by the ingratitude of English politicians, been relegated to comparative obscurity in the Protestant Church of his native country; and his dislike of English ministries found a ready vent in opposition to their economic legislation for Ireland. In 1720, Dean Swift published his *Proposal for the Universal Use of Irish Manufactures*, and two years later saw his great opportunity arrive. At this time in Ireland generally, and especially in Dublin, was felt an undoubted want of small change. The Mint which had been erected under Queen Elizabeth had long been abolished, and the country had again and again petitioned for its re-establishment. Under James II. a patent had been secured, by a private individual, for the issuing of copper halfpence, and a similar patent had been granted under William III. It was therefore not unnatural that the English Government of the day should follow these precedents. But one of the King's greedy German mistresses, whom he had created Duchess of Kendal, and who was already in receipt of a pension of £3000 per annum charged on the Irish establishment, asked for and obtained the patent. The issue was fixed at the extravagant figure of £100,800, not £108,000, as stated by Swift and others, or about one-fourth of the whole current coin of the country. This patent the Duchess sold for £10,000 to an honest hardware dealer of Huguenot extraction, who had Englished his family name of Dubois as 'Wood.' William Wood further agreed to pay £1000 a year for fourteen years to the Crown. The profit had been estimated at £40,000, which appears not to have been an exaggerated figure, if the whole amount could be put in circulation, as the copper (360 tons) could be coined at a profit of 1s. per lb. That the coin was needed, and that it was of

good quality, cannot be questioned; indeed, the coins were intrinsically double the value of the bronze coinage of the present day; but that the profit should be divided between the Duchess of Kendal and Mr. Wood was both an injury and an insult to a proud and self-respecting part of His Majesty's dominions. This was the foundation of the celebrated *Drapier's Letters*, written by Swift in the character of a Dublin tradesman. Many of his arguments were fallacious, nay puerile, in their want of logic and consistency, but they were accepted by his readers, and the spirit of the people was roused to frenzy. The Irish Houses of Parliament, the Privy Council, the Lord Mayor and Aldermen of Dublin, had alike protested in vain. The reply of one of the English ministers had been, 'We will cram the brass down their throats'; but the excitement caused by the *Drapier's Letters* awed the English government. It was first proposed to reduce the amount of the coinage to £40,000, and finally the whole issue was withdrawn; Wood being compensated by a pension of £3000 a year for eight years, that is to say, a sum sufficient to cover his bargain with the Duchess, together with his estimated profits of £14,000.

But though Dublin had showed so forcibly its resentment of an unjust and insulting proposal, its loyalty was at this period undoubted. In 1715 several Irish regiments had been sent to Scotland to assist in suppressing the Jacobite rising; and in 1722 an equestrian statue of George I. was erected, facing up the river, on Essex Bridge, on the rebuilding of which, in 1753, it was removed to the garden of the Mansion House in Dawson Street, where it now stands (p. 243). In the same year six regiments were, by the advice of the Duke of Bolton, transferred from Ireland to England.

As a port for seagoing vessels, Dublin had, prior to the eighteenth century, laboured under serious disadvantages. A bar across the mouth of the Liffey, between the great sandbanks known as the North and South Bull, a little

to the east of Sutton, and due north of Dunleary, now Kingstown, was only covered by six feet of water at low tide. This, during the first half of the seventeenth century, had necessitated for ships of any considerable draught the unloading of part of their cargoes at Dalkey, where Sir John Talbot had landed as Viceroy on 10th November 1414, and where, by an Ordinance of the Staple (1358), all ships laden with wine, iron, and other commodities, were obliged to anchor. It was not till 1662 that the Irish Privy Council, by an order, dated 19th September, appointed the Custom House Quay, now Wellington Quay, the sole place for landing and lading the imports and exports of Dublin, although landing-slips are mentioned in the sixteenth and seventeenth centuries. Quays had indeed been constructed early in the history of the city. King John had, in 1209, confirmed the citizens in possession of their buildings upon the river, and licensed them to erect edifices upon the side of the Liffey. In the thirteenth century we find notices of buildings 'super ripam' in the parishes of St. Michael and St. Audoen. Sir Henry Sidney took boat at Wood Quay in 1578, and Sir John Perrot at Merchants' Quay, on his departure ten years later. In 1643 Wood Quay extended from the Crane, a little to the west of Grattan Bridge, to Buttevant Tower.

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Nevertheless at the end of the seventeenth century matters still wore a very different aspect from their present appearance. The river, flowing between low banks, spread widely beyond its present limits. The ground forming the site of the Custom House, and a considerable tract of land north of the quays, east of Grattan Bridge, and even for some distance west of it, between St. Mary's Abbey east and Church Street west, extending from Pill Lane, so called from the 'pill' or little inlet where the Bradogue stream entered the Liffey, to the site of the present new gaol, were covered with ooze, except a small part about the King's Inns, where

had stood a monastery of Dominican friars. About the close of the sixteenth century, we learn that the depth of the river channel ranged from $6\frac{1}{2}$ feet to $3\frac{1}{2}$ feet: at Isolde's Tower,[1] near Grattan Bridge, it was 4 feet. In 1607 the first effort to reclaim some portion of the south shore had been inaugurated by the grant to Sir James Carroll of a lease for two hundred years at £5 per acre of 1000 acres of so much of the strand as is overflowed by the sea 'between the point of land that joineth the College and the Ring's End,' southward to the land of Bagot Rath. In 1656 his daughter was granted remission of arrears of rent, and probably the lease was soon after surrendered or withdrawn, as it is not mentioned in any future lettings. The tideway of the Liffey then covered all the lower end of Westmorland Street and D'Olier Street, and it was not till 1663 that they were shut out by the wall built by Mr. Hawkins, to whom Hawkins Street, part of the land thus reclaimed, in which the Theatre Royal is situated, owes its name. This wall was constructed to gain from the river the ground lying between Townsend Street and the present frontage of Burgh Quay and George's Quay, adjoining the site of the Danish 'Steyn' or 'Long Stone,' plainly figured on the Down Survey of Sir William Petty, afterwards Earl of Shelburne (1655), and which occupied approximately the site of the Crampton Memorial at the junction of D'Olier Street, Townsend Street, and Great Brunswick Street. But the first serious attempt towards rendering Dublin a seaport worthy of its growing commercial importance dates from the petition of Henry Howard in 1676 to Arthur Capel, Earl of Essex, then Lord-Lieutenant, for an order to pass Letters Patent for a Ballast Office in all the ports of Ireland, pursuant to Letters under the King's Privy Seal granted

[1] Isolde's or Izod's Tower, together with Chapel-Izod, reported by Stanihurst 'to have taken their names from La Beal Isoud, daughter of Anguish, King of Ireland.'

him five years earlier. This, so far as Dublin was concerned, was opposed by the Corporation as owners of the strand of the river under the charter of King John. In consequence of this opposition Thomas and Henry Howard offered to lease the Port of Dublin from the city at an annual rent of £50; their offer was accepted, and a lease for thirty-one years ordered. The Howards neglected to perfect this lease, and the Corporation at Christmas 1685 petitioned the Lord-Lieutenant that His Majesty may direct Letters Patent to pass to the city for the establishment of a Ballast Office, offering to devote the profits to the maintenance of the 'King's Hospital.' Thirteen years later the Lord Mayor and Corporation, in a petition to the Irish House of Commons, represented that 'the river is choked up by gravel and sand, brought by the freshwater floods, and ashes thrown in, and by taking ballast from the banks below Ringsend,[1] whereby the usual anchoring places . . . . are now become so shallow that no number of ships can with safety bide there, . . . much merchandise being unloaded at Ringsend and thence carted up to Dublin.' The Bill prepared in consequence was stopped in the English Parliament owing to the rights of Admiralty jurisdiction, confirmed to the Lords Mayor of Dublin by successive charters, being hotly contested on behalf of the Lord High Admiral of England; and it was not till 1708 that, by the 6th of Queen Anne, the Dublin Ballast Board was created, the city having privately promised to her consort Prince George of Denmark, Lord High Admiral of England, an annual donation of '100 yards of the best Holland duck sail-cloth which shall be made in the realm of Ireland.' To this Board, remodelled in 1787 as 'The Corporation for Preserving and Improving the Port of Dublin,' we owe its present satisfactory condition as a resort of merchant shipping. The soil

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[1] Ringsend, that is, the end of the Ring (Danish Reen, a spit or tongue of land), Irish ꞃꞃn.

raised by dredging the river was utilised to form gradually the site of Beresford Place, Sheriff Street, Mayor Street, Guild Street, Newfoundland Street, etc., on the north, whose names still suggest their origin, and Great Brunswick Street, Denzille Street, Grand Canal Street, etc., on the south of the present river channel. The land thus reclaimed being apportioned by the civic authorities by 'lot,' the practice is still commemorated in the name of the North Lotts, adjoining Great Strand Street. The newly formed Board lost no time in commencing active operations. By driving piles and sinking kishes and large wooden frames filled with stones in the river bed below Ringsend, so as to raise the south bank of the river, the foundation was gradually laid on which the present south wall, three miles in length, was afterwards built, and the Poolbeg Lighthouse was commenced in 1761, and finished seven years later. The corrosive effect of salt water on the wooden piles rendered the breakwater, connecting the lighthouse with the Pigeon House,[1] insecure and expensive to maintain, and it was accordingly gradually replaced by massive granite blocks dovetailed into each other, and clamped together by iron bolts; the intermediate space was partly filled with gravel, on which granite blocks were again laid on a bed of cement until the whole distance was so completed. The Pigeon House road, a solid causeway 32 feet wide at the base and 28 feet at the top, was thus finished before the end of the century. The work was subject to many vicissitudes, and as late as 26th January 1792, as we read in the *Dublin Chronicle* of that date, 'A part of the south wall suddenly gave way and a

[1] The Pigeon House, at first an hotel, then a magazine fort, is believed to have obtained its name from a certain John Pigeon whose name occurs in the Journal of the Ballast Office as an employé. A portion of it was handed over by Government on 14 July 1897 to the Dublin Corporation, and the remainder successively in 1898 and 1899, and it is now the power station for the electric lighting of the city.

MOUTH OF THE LIFFEY

dreadful torrent broke into the lower grounds, inundating every quarter on the same level as far as Artichoke Road. The communication to Ringsend and Irishtown is entirely cut off, and the inhabitants are obliged to go to and fro in boats'; and two days later we read in the same publication, 'Yesterday his Grace the Duke of Leinster went on a sea party, and after shooting the breach in the south wall, sailed over the low ground in the south lots and landed safely at Merrion Square.' In January 1906 in an action at law between the contractors for the Dublin Main Drainage operations and the Dublin Corporation, counsel for the former described the south wall as a 'Chinese Wall' having 'no foundation below ordnance datum.' He accounted for its solidity by stating that it had settled into a solid block 20 feet wide, and 'made a foundation for itself.'

Operations, similar to those carried out on the south shore, prepared for the building, on the opposite bank of the north wall, which was finished prior to 1728, as appears from Brookin's map of that date. This is now the landing-place of all the cross Channel lines of steamers, except the Royal Mail boats, which sail from Kingstown. The tide still flowed both in front and rear of this wall, and it required the dredging and filling in processes of wellnigh a century, to confine the river and tideway to their present channel. Meantime, in 1713, John Rogerson, afterwards Chief Justice of the King's Bench, had obtained from the Dublin Corporation a lease in fee farm of 133 acres of the south strand 'east-

ward of the arch on the high road from Dublin to Ringsend,' and had constructed the quay still known by his name, whereby over 2 acres fronting on that quay were at his death, in 1741, already reclaimed and laid out for building. In 1791 the Irish Parliament granted £45,000 for the construction of docks on the north and south banks of the Liffey, and in 1796 floating and graving docks were opened near Ringsend. Thus Dublin had, as a port, before the close of the century, assumed somewhat of its present completeness.

The mountain stream of the Dodder, which once traversed a wide waste of sand between Lazy Hill and Ringsend, was, early in the century, also restrained, though not fully confined between its present artificial banks till 1796. This stream was once known as the Rafernam (Rathfarnham) Water, and also sometimes termed the Donny Brook,[1] through an erroneous identification with the name of the village through which it flowed, styled by the annalists Domhnach Broc, *i.e.* the church of St. Broc, from which the residentiary suburb of Donnybrook derives it name. In 1629 'Mr. John Usher, Alderman of Dublin,' was drowned in sight of many persons about the place where Ball's Bridge now stands, in attempting to cross the Dodder by a ford, then the only means of communication with Ringsend. This led to the building of a stone bridge, completed before 1637, then known as the bridge of Symons-court, Symmons Court, or Smothescourt, possibly on the site of Ball's Bridge. The latter, built in 1791 and rebuilt in 1835, has been widened and greatly improved in 1905 to meet the requirements of the traffic to the show yards established, on the east bank of the Dodder, by the Royal Dublin Society in 1881.

In 1707 a new Custom House was erected, at some little distance from the river, adjoining the east side of Essex,

[1] It is called the Doney River in the map of Captain Greenail Collins of November 1686.

now Grattan Bridge, and extending to the intersection of Essex Street and Essex Gate, Parliament Street not having been in existence for seventy years later. Its principal entrances were in Temple Bar and Essex Street, exactly opposite Crampton Court, and it was bounded on the east by the now subterranean Poddle stream. Custom House Quay was limited to the frontage of the Custom House, the two upper storeys of which, built of brick, contained each in breadth fifteen windows. The lower storey, on a level with the quay, was an arcade of cut stone pierced with fifteen narrow arched entrances. A clock was placed in a triangular entablature, protected by projecting cornices, in the centre of the top of the north front. On a level with this, there stood on each side on the roof five elevated dormers, surmounting the windows. It is interesting to note that in July 1886, when excavations were being made for the foundation of the premises of Messrs. Dollard and Company, on Wellington Quay, the first course of the old building was laid bare, at a depth of 4 feet 6 inches from the present level of Essex Street, consisting of handsome chiselled black limestone. On the opening of the present Custom House in 1791 the old structure was converted into a barrack, which Robert Emmett proposed to have seized in his abortive insurrection.

In 1729 the Houses of Parliament had met in the Blue Coat Hospital in Oxmantown, but in the same year was commenced that magnificent edifice the Parliament House in College Green, justly regarded as 'infinitely superior in point of grandeur and magnificence to those of Westminster.'[1] It was erected on the site of Chichester House, and at first consisted only of the portion facing College Green. The eastern portion was added in 1785, and the west front two years later. The total cost was only £95,000.

The continued growth and beautifying of the city, the

[1] *Hibernia Curiosa.* J. Bush, Dublin, 1769.

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employment afforded by extensive building operations, and the multiplication about this time of charitable institutions, were not successful in abating the prevalence of widespread poverty and even destitution. In the year 1728-29 an actual famine was experienced by the inhabitants of Dublin, during the continuance of which Primate Boulter relieved a number of the starving people by public meals in the dining-hall of the new workhouse, and hundreds were daily fed by the authorities of Trinity College. Ten years later an intense frost, in the months of January and February, was followed by a similar visitation accompanied by pestilence. One of the relief works then executed was the erection of the obelisk which still forms a landmark in Victoria Park, on the summit of Killiney Hill (p. 339). Yet in 1749 the Irish revenue showed a surplus of £200,000, which gave occasion for a further struggle for parliamentary rights. The Irish Parliament resolved to apply this surplus to the reduction of the national debt. The English authorities held what now seems the untenable position that the surplus was the property of the Crown. The Irish view was maintained by Doctor Charles Lucas, who some years previously had championed the electoral rights of his fellow-townsmen in a pamphlet entitled *A Remonstrance against certain Infringements on the Rights and Liberties of the Commons and Citizens of Dublin*; the Commons having been deprived of the right of choosing the City Magistrates, a power transferred to the Board of Alderman, subject to the approval of the Chief Governor and Privy Council. Indeed, as we shall see further on (chapter viii.), Dublin was then ruled by as narrow an oligarchy as ever swayed the destinies of Florence or Venice. The opposition of Doctor Lucas to the allocation of the Irish surplus subjected him to a prosecution by H.M. Attorney-General 'as an enemy to his country,' and he was commanded to appear at the bar of the Irish House of Commons, and subsequently to be imprisoned

in Newgate pending his trial. Before his arrest could be effected he fled to the Isle of Man, and thence to London. In 1760 he was a candidate for the representation of his native city, for which he was elected member along with the father of Henry Grattan, and continued to represent Dublin in Parliament until his death in 1771. His statue, by Edward Smyth, stands in the City Hall, formerly the Royal Exchange (p. 242), for the purchase of the site of which he secured a grant from the Irish House of Commons. The financial plethora in the Irish exchequer was of short continuance. In 1755, in consequence of the declaration of war with France, a serious decline was experienced in the Irish revenue, and a failure of the potato crop caused widespread distress. Three of the Dublin banks—Clement's, Dawson's, and Mitchell's—suspended payment, and the three remaining banks declined to discount traders' bills. Four years later rumours of a Legislative Union with Great Britain led to serious rioting among the Protestant population of Dublin. A mob broke into the Parliament House, placed an old woman in the Speaker's Chair, and instituted an unsuccessful search for the journals of the House in order to burn them. They also stopped the carriages of members and killed some of the horses, insulted the Lord Chancellor and some of the bishops, and erected a gallows, announcing their intention of hanging thereon an obnoxious politician. It must be remembered that, as has been already said, Dublin was then controlled by a narrow and strictly Protestant oligarchy, and by what would be termed, in the language of the present day, an 'Ascendancy' Parliament. The position of the Roman Catholic citizens may be inferred from the following incident. Nicholas, Lord Taaffe, an Irish Roman Catholic peer, who had been educated in Germany with George II. and had been Austrian ambassador at the English Court, had returned to Ireland to prosecute his claim to the family title. On proceeding one Sunday morning early in the year

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1745 to the chapel of the Discalced Carmelites in Stephen Street, he found the building closed and the gates nailed[1] up by order of William, Duke of Devonshire, Lord-Lieutenant. He thereupon wrote the following letter to the King :—[2]

Dear George,—It is a hard case, that in your Kingdom of Ireland, my own native country, I am not allowed to hear prayers, but the chapel gates are nailed up, which harsh treatment has been extended to all the chapels in Dublin.—Yours, Nicholas Taaffe.

This produced an angry command of the King, that the obnoxious regulation should be cancelled. In the same year, the collapse of the floor of a room in which several Roman Catholics had met together secretly to perform their devotions, caused considerable loss of life and serious bodily injuries to many, which led to a relaxation of the restrictions on their worship, and in 1751 the open celebration of the Mass was permitted by the authorities.

The failure of three of the Dublin banks in 1755, had called attention to the risk to the public credit, consequent on banking being left entirely in the hands of private individuals. The bank established by David Digges La Touche, an officer of the regiment of French refugees, serving in the army of William III., had indeed weathered the storm, and in 1781 was established Newcomen's bank, in the premises on the left of the present City Hall, now occupied by the offices of the City Treasurer. But the year following saw the foundation, under Lord Carlisle's viceroyalty, of a national bank with a capital of one and a half millions, hereafter known as the Bank of Ireland, which was opened in premises in Mary's Abbey, and of which David La Touche was the first Governor.

In 1784 a much-needed Paving Act was introduced; and two years later a Police Bill was passed, whereby

[1] *Carmel in Ireland.* Reverend J. P. Rushe, O.D.C.
[2] Taaffe's *History of Ireland.*

Dublin was divided into four districts, the watchmen reorganised and placed under the control of three paid Commissioners of the Peace, and a new force of regular police constituted, consisting of only 44 men! The present Dublin metropolitan police force numbers 1177 men. The provisions of this bill only remained in force for ten years, when the Dublin Police Act was practically repealed and the powers of the Corporation with respect to the police restored.

OFFICE OF THE CITY TREASURER, FORMERLY NEWCOMEN'S BANK

The year 1783 saw the establishment of the Order of Knights of St. Patrick, consisting of a Sovereign, a Grand Master, and twenty-two Knights, the Lord-Lieutenant for the time being filling the office of Grand Master. The badge is of gold, surmounted by a wreath of shamrock within a circle of blue enamel, with the motto *Quis Separabit* and the date MDCCLXXXIII, encircling the cross of St. Patrick *gules* with a trefoil *vert*, each of the leaves charged with an imperial crown *or* upon a field *argent*.

The same year had seen considerable distress in Ireland, which produced a proclamation forbidding the export of oats, oatmeal, and barley. Dublin, however, continued prosperous. The quarter known as 'The Liberties,' *i.e.* the district lying between St. Patrick's Cathedral and St. Thomas's Court, about James's Gate Brewery, was occupied largely by French Huguenot weavers, and was a

hive of industry, no less than 1400 silk looms being at work in 1784 employing 11,000 persons. Serious rioting was of frequent occurrence about this time between the 'Ormonde Boys,' or butchers of Ormonde Market, and the 'Liberty Boys,' or tailors and weavers of the Coombe, in which on some occasions more than a thousand combatants were engaged. The combat often raged along the Quays from Essex (now Grattan) Bridge to Sarah (now Island) Bridge; all business in the district was suspended; the shops were closed, and peaceable citizens were confined to their houses. On one occasion the weavers seized Ormonde Market, and, removing the carcasses from the hooks on which they were hung, suspended the butchers therefrom by the jaws, and left them thus hanging in their own stalls. These riots led to the quartering of troops in the disturbed neighbourhood, and some of the soldiers so quartered were disabled by being 'houghed' (*i.e.* having the tendons at the back of the leg severed) by the knives of the butchers. This led to an enactment that all soldiers so mutilated should be chargeable for life on the district; and it is said that many instances occurred of soldiers being guilty of self-mutilation, in order to obtain the benefit of this regulation.

The energies of some of the riotous weavers were diverted by the formation of the volunteers. This body had its origin in the landing of Thurot and a small number of French troops at Carrickfergus in 1760. The neighbouring farmers armed themselves for defence, and were soon organised in military fashion. In the words of Lord Charlemont, with whose name the volunteer movement is so closely connected, 'they were drawn up in regular bodies, each with its own chosen officers, . . . some few armed with old firelocks, but the greater number with what is called in Scotland the Lochaber axe, a scythe fixed longitudinally to the end of a long pole—a desperate weapon, and one of which they would have made a desperate use.' The French expedition,

finding such serious preparations made for their reception, soon re-embarked, leaving behind General Flobert and some few wounded officers and men. The example thus set by the peasantry of Ulster was soon followed in other parts of the country. Territorial magnates vied with each other in raising and equipping companies of volunteers, and this body had considerable influence in obtaining in 1782 the measure of legislative independence, known as Grattan's Parliament. The Liberty Corps of volunteers, raised among the woollen operatives in the Earl of Meath's Liberties, advertised for recruits, and enlisted two hundred of the lowest class of citizens, chiefly Roman Catholics.[1] The volunteer movement had become a national one, and with its growth had spread the agitation for legislative independence. The war with France and the revolt of the American colonies, gave to the discontented Protestants of the north of Ireland their opportunity. By the end of 1781, the demand for the repeal of Poyning's law, and for the creation of an Irish Parliament free from the control of that of England was backed by an armed force of 90,000 men. On the 15th February 1782 delegates from the Ulster volunteer regiments assembled in convention at Dungannon, and resolved: 'That a claim of any body of men, other than the King, Lords, and Commons of Ireland, to make laws to bind this kingdom, is unconstitutional, illegal, and a grievance.' Leinster, Munster, and Connaught followed the lead of Ulster, and when Parliament assembled in Dublin on 16th April 1782, the streets were lined by the volunteer regiments, and College Green was packed by a concourse of many thousands.[2] When Henry Grattan moved his declaration of rights, Mr. Hely Hutchinson, Secretary of State in Ireland, intimated his orders to deliver a gracious message from the King, and, by an unanimous vote of the Irish House of Commons, Ireland

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[1] Lecky, *History of Ireland in the Eighteenth Century*, vol. ii. p. 394.
[2] Barrington, *Rise and Fall of the Irish Nation.*

declared herself an independent nation. It was on this occasion that Grattan delivered that speech, ranking amongst the highest efforts of senatorial eloquence, in which occurs the well-known passage: 'I found Ireland on her knees; I watched over her with an eternal solicitude; I have traced her progress from injuries to arms, and from arms to liberty. Spirit of Swift! spirit of Molyneux! your genius has prevailed! Ireland is now a nation! In that new character I hail her! and, bowing in her august presence, I say, "Esto perpetua!"' The Declaration of Independence of the revolted American colonies and their military successes had taught English ministers a bitter lesson; and, on the motion of Charles James Fox, the British Parliament the same year passed an Act abolishing that of George I. which bound Ireland to obey laws made in Great Britain, and the first independent Irish Parliament, known from its most prominent and popular member as Grattan's Parliament, met in Dublin. Its ministers were, however, responsible, not to Parliament, but to the Lord-Lieutenant. The fact that Roman Catholics, three-fourths of the population, were incapable of sitting in the House, and had no voice in the election of its members, and that two-thirds of these members were practically nominated by one hundred persons, who controlled the so-called 'rotten' boroughs, prevented this body from being in any real sense popular or representative. Discontent therefore continued to spread, especially amongst the Presbyterians of Ulster, these being, alike with the Roman Catholics, excluded from Parliament; and, in 1791, the Society of United Irishmen was founded in Belfast by Theobald Wolfe Tone, himself a Presbyterian. The abortive mission of Lord Fitz-William as Viceroy, who disgusted the ascendency clique by his favourable attitude towards the popular party, led, on his recall, to increased dissatisfaction, which found vent in a dangerous riot, in which Lord Clare was wounded, and his house, 5 Ely Place,

attacked by a violent mob determined to hang him outside his own door. The rumour, cleverly spread by his sister, that troops were on the march from the Castle, dispersed the rioters, who proceeded to the Custom House in search of Mr. Beresford, whom they failed to capture. A demand for Catholic emancipation was now formulated by the United Irishmen, which again was met by the formation of the Orange Society, introduced into Dublin in 1797. Thus the seeds of an internecine religious struggle were sown throughout the length and breadth of Ireland, a struggle in which Dublin largely participated. The Volunteers were much in evidence in the city. In October 1779 the first regiment of Dublin Volunteers, commanded by the Duke of Leinster, appeared under arms and lined Dame Street, and in 1783 delegates from all the various corps assembled in convention at the Rotunda, from 10th November to 1st December, to concert measures for obtaining Parliamentary Reform. The General Executive Directory of the United Irish Society, consisting of five members, sat openly in Dublin. Of these, two only were Roman Catholics, the others being Thomas Emmett, Arthur O'Connor, nephew of Lord Longueville, and Oliver Bond, a woollen draper and son of a dissenting minister. Lord Edward Fitz-Gerald, brother of the Duke of Leinster, was a member of the Provincial Directory of his own province. In 1794 the Reverend William Jackson, an Irish Jacobin, arrived in Dublin from Paris to concert with Wolfe Tone and the United Irishmen plans for an insurrection. The French emissary was arrested, tried, and convicted of high treason, but committed suicide in prison. After the departure of Lord Fitz-William, several of the Irish revolutionary leaders fled to the United States; where they joined James Napper Tandy, Dr. Thomas Reynolds, brother-in-law of Wolfe Tone, and other revolutionists, and steps were taken to solicit from Carnot and the French Directory the despatch of a military expedition to Ireland to

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proclaim a republic. Lord Edward Fitz-Gerald and Arthur O'Connor soon afterwards arrived in Paris to arrange details of the invasion; and through their unguarded talkativeness the English Government were made aware of all their plans. In consequence, General Lake was sent to disarm the Ulster malcontents, martial law was proclaimed in five northern counties, and great numbers of pikes, muskets, and even cannon were seized. On the last day of February 1798, O'Connor, together with an Irish priest named O'Coigley or Quigley, was arrested at Margate when about to embark for France; and papers were found on the latter inviting the French Directory to land an army in England. On these he was found guilty of high treason and suffered execution. The usual result ensued. Thomas Reynolds, a Colonel in the Irish revolutionary army, and treasurer for his county of the organisation, betrayed his associates, and the conspirators were arrested at their place of meeting. Lord Edward Fitz-Gerald was, however, with Emmett and other leaders, still at large. On the 19th May Lord Edward was surprised at 153 Thomas Street, the house of a man named Murphy, by Major Sirr, who had surrounded the house with soldiers, and after a desperate resistance, in which he mortally wounded one of his captors with a dagger with which he was armed, he was secured. He died in prison, a fortnight later, of a fever, the result of the wounds inflicted in his capture. A search for concealed arms was at once instituted in Dublin, and two days before the outbreak of the rebellion, 23rd May, 2000 pikes had been already seized, and it was believed that 10,000 still remained concealed in the city. On the 21st May Lord Castlereagh wrote, by direction of the Lord-Lieutenant, to the Lord Mayor of Dublin to inform him that a plot had been discovered for placing Dublin in the hands of a rebel force. The rebels proposed to seize the Castle, sack Beresford's Bank, and burn the Custom House. The most striking feature

of the time, says Mr. Lecky, in his *History of the Eighteenth Century*, was 'the energy and promptitude with which the citizens armed and organised themselves for the protection of the city.' Once more Dublin proved itself the mainstay of English rule in Ireland. The city was placed under martial law, and though thousands had secretly joined the ranks of the United Irishmen, and large stores of firearms and pikes had, as we have seen, been collected, the loyal citizens formed a great and well-armed police force which effectually kept the cowed rebels down. On the 4th June the rebels had appeared at Santry and Rathfarnham, respectively north and south of the city. Cannon were mounted opposite Kilmainham and the new prison, and the bridges over the canals were removed or strongly guarded. On the collapse of the rebellion many persons were hanged in the Dublin barracks or over the battlements of Carlisle Bridge. For instance, Doctor Esmonde, brother of Sir Thomas Esmonde, holding a commission in a Militia regiment stationed at Clane, County Kildare, had led the rebels in an attack on the little town of Prosperous, the seat of a cotton industry, in the same county, and garrisoned by fifty men of the North Cork Militia and twenty Antient Britons, a Welsh regiment of Fencible Cavalry. Esmonde had dined with Captain Swayne, in command of this detachment, on the evening before his treachery; and had the audacity, on the repulse of the attack, to rejoin his own regiment as second in command on the march to Naas. He was recognised by one of the defenders of Prosperous, and Captain Richard Griffith, the officer in command, had him arrested, tried, and condemned. An old woman, still living in 1886, informed a Dublin clergyman[1] that she remembered seeing, when a girl, a man hanged on Carlisle Bridge, *with his coat turned inside out*; which identified the man so executed with Doctor Esmonde.

Eighteenth-Century Dublin

[1] Reverend T. R. S. Collins, B.D., Secretary to His Grace the Archbishop of Dublin (Dr. Peacocke).

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The political turmoil of the last years of the century does not seem to have checked the rapid growth and beautifying of the city. In 1781 the handsome structure of the present Custom House had been commenced on part of the ground reclaimed on the north bank of the Liffey, and was completed in ten years; and five years later the erection of the equally beautiful pile of buildings known as the Four Courts was begun on the site of the old King's Inns, which had been removed to their present position in Henrietta Street in 1765. The same year saw the commencement of the Royal Military Infirmary, a well-built fabric of Portland stone, erected on high ground in the south-east angle of the Phœnix Park opposite the Royal Hospital, and completed within two years at a cost of £9000: it also witnessed the foundation of the Royal Irish Academy. The College of Surgeons had been incorporated two years previously under a charter which severed their ancient connection with the Gild of Barbers. In 1789 the Royal Canal Company was incorporated with a capital of £200,000, having been preceded by thirty years by the Grand Canal, much of whose system dates, however, from the nineteenth century. In 1791 the foundation stone of Sarah Bridge over the Liffey, connecting Kilmainham with the north bank, was laid by Sarah, Countess of Westmoreland, but the structure is now generally known as Island Bridge; and three years later Carlisle Bridge, forming the main avenue of connection between north and south Dublin, was commenced, giving importance as a thoroughfare to Grafton Street, first mentioned in 1708 and named after the Duke of Grafton, son of Charles II. This street in the middle of the eighteenth century was entirely residentiary, and contained the town houses of Lord Kinsale, Viscount Grandison, the Earl of Dunsany, and other noblemen, standing among gardens and open fields. The new bridge, ten feet wider than Westminster Bridge, soon led to the opening of shops in Grafton

Street, a change which the growth of the southern suburbs has since accentuated. In 1793 the important distillery in John's Lane was opened adjacent to Mullinahac, *i.e. dirty mill*, a mill near the bridge bestowed upon the Convent of the Holy Trinity, and from which Dirty Lane, now the upper part of Bridgefoot Street, obtained its earlier unenviable sobriquet. The same year was built on Hoggen Green at the head of the present Church Lane the new church of St. Andrew, in the form of an ellipse, familiarly known as the Round Church until its destruction by fire in 1860, at which date it was replaced by the present building. In 1796 was laid the foundation of the solid granite structure of the Commercial Buildings in Dame Street, 'where merchants most do congregate,' though of late years the library and reading-room have lost much of their importance as a mercantile resort. The following year the Sessions House in Green Street was opened, and the present Sheriff's Prison attached to it replaced the old structure of Newgate. During the very year of the rebellion the Bedford Asylum for industrious children was opened at the suggestion of the Earl of Chichester.

The main effect of the rebellion politically had been to strengthen the hands of Pitt, with respect to his long-conceived project of the legislative union of Great Britain and Ireland. In a letter to Lord Mornington, afterwards Earl of Wellesley, dated 31st May 1798, the great minister says: 'In Ireland the Jacobins (after many of their leaders being apprehended) have risen in open war. The contest has at present existed about a week. . . . The rebellion will be crushed . . . and we must I think follow up such an event by immediate steps for an union.' In the session opened January 1799 the Irish Parliament rejected his propositions, the Government being beaten by a majority of five on the Report of the Address; but bribery and bullying on the largest scale were resorted to; the patrons of the rotten boroughs were bought over

by cash or titles. In 1800 the measure was passed by both the Irish and British Houses of Parliament, and in July received the Royal Assent. Nowhere in Ireland was the opposition to the measure more strenuous than in Dublin. The city foresaw with the removal of its Parliament the loss of its prestige; the absenteeism of landlords in the country districts pointed to the probable loss to Dublin of that resident nobility and gentry whose mansions had arisen during the eighteenth century, and are, as residences, untenanted save by office-keepers in the nineteenth; and the metropolis of Ireland viewed with gloomy forebodings the exchange of that position for the status of a mere provincial town. But the fiat had gone forth, and on the 1st January 1801 the Imperial standard was hoisted on Dublin Castle, and Ireland's brief career of parliamentary independence was brought to an ignominious close.

As has been already indicated, modern Dublin is mainly the creation of the eighteenth century, and most of her far-famed public buildings were erected during that period. The most noteworthy of these are the Parliament House — now the Bank of Ireland — the Custom House, the Four Courts, and the Royal Exchange—now the City Hall. Some of the city churches date their erection from the same period. These, together with the historic eighteenth-century houses, will be referred to at the close of the next chapter.

The erection of the Houses of Parliament was commenced in 1729 from the designs, as some suppose, of Cassels, and was carried out under the inspection of Captain, afterwards Sir, Edward Lovet Pearce, Engineer-General, until his death, when it was finished by Arthur Dobbs. The site chosen was that of Chichester House, erected in 1613 by Sir Arthur Chichester on a plot of ground in Hoggen Green, formerly occupied by Cary's Hospital for 'poor, sick, and maimed soldiers.' At this time the rear of the hospital was only separated from the

river by a lane along the strand, the present Fleet Street. Chichester House had been commonly used for the sessions of Parliament from 1661, and was leased for that purpose from its owners by the King. The new buildings were completed about 1794, but the passing of the Act of Union in 1800 left them untenanted, and two years later they were sold to the Bank of Ireland for £40,000, less than half their original cost, subject to a ground rent of £240 per annum. The portion first erected was the magnificent Ionic front and colonnade extending 147 feet facing College Green, and occupying three sides of a receding square. It is 'destitute of the usual architectural decorations, and deriving all its beauty from a single impulse of fine art, is one of the few instances of form only expressing true symmetry.' In the centre of the colonnade or façade is a beautiful Ionic tetrastyle portico supporting a pediment, the tympanum of which bears the Royal arms, and is surmounted by a statue of Hibernia flanked right and left by figures representing Fidelity and Commerce. These were carved, from models by Flaxman, by Edward Smyth, a Dublin sculptor. At the extremities of the colonnade circular-headed doorways provide the entrances from College Green, leading up short flights of steps under lofty archways. Screen walls, forming segments of a circle, with rusticated basements, now connect the central portion with the east and west fronts. These walls were added after the purchase of the building by the Bank of Ireland, and are enriched with dressed niches alternating with projecting columns. The east front, in Westmoreland Street, was built in 1785 from the designs of James Gandon, of London, grandson of a Huguenot refugee, and consists of a handsome portico of six Corinthian columns and a large gateway. The somewhat *bizarre* change of order of architecture has afforded a subject for much criticism, but by its adoption the necessity for pedestals is avoided, and the design, though inconsistent with that of the main front, is in harmony

with the opposite angle of Trinity College towards College Street, and the *coup d'œil*, especially by moonlight or beneath the electric light, is wonderfully impressive. Under the portico was the entrance to the House of Lords, now walled up, but over the keystone is still to be seen part of the lamp-hook. The apex of the pediment bears a statue of Fortitude flanked by those of Justice and Liberty, by the same sculptor as the figures on the main front. The west front, completed in 1794 from designs of Robert Parke, faces Foster Place, and consists of an Ionic portico of four columns, at right angles to which is a gateway, within which are quarters for the military who daily mount guard in front of the building. As at present constituted, the two entrances are at the east and west angles of the main portico and lead into lobbies, off which the offices open ; but formerly a middle door under the portico led directly to the House of Commons, through a great hall called the Court of Requests, the site of the present cash office. The latter, designed by F. Johnston, is a handsome room, 70 feet by 53 feet, the walls panelled with Bath stone, and ornamented with a rich entablature supported by Ionic columns. Behind the Court of Requests was, as we have said, the House of Commons, forming a circle, 55 feet in diameter, inscribed in a square. It replaced the beautiful octagonal chamber, wainscotted with Irish oak, completely destroyed by an accidental fire in 1792. The seats were disposed round the room in concentric circles rising tier above tier, and the whole was surmounted by a rich hemispherical dome supported by sixteen Corinthian columns. Between the pillars a narrow gallery seated a limited number of the general public. This portion of the building was entirely removed in the structural changes of 1801-2. On the right of the House of Commons was the House of Lords, a handsome apartment, 73 feet by 30 feet, panelled and ornamented with columns of Riga oak, and decorated at each

end with Corinthian columns. This has been little altered, and is now known as the Court of Proprietors, or Board Room. It still contains the original table and chairs, but the benches have been removed. The position once occupied by the throne is now filled by a handsome statue in white marble of George III. in his parliamentary robes, executed, at a cost of £2000, by J. Bacon, Junior, of London. The pedestal is ornamented with figures of Religion and Justice. The walls are hung with two fine tapestries by Robert Baillie (1733), representing the Battle of the Boyne and the Siege of Derry. The fireplace is of Kilkenny marble. There is a fine bust of the Duke of Wellington by Turnerelli. The whole building covers an acre and a half, and the roof, which is for the most part flat, would afford accommodation to a regiment of soldiers.

The removal of the Custom House from the site close to Essex Bridge was due to the energy and enterprise of the Right Hon. John Beresford, second son of the first Earl of Tyrone, and brother of the first Marquess of Waterford. Mr. Beresford belonged to a family which fills a large place in the modern history, civil and ecclesiastical, of Ireland. He represented the County Waterford in the Irish Parliament for forty-four years, and for thirty held the post of Commissioner of the Revenues in Ireland. He was the chief of those officials of whom Earl Fitzwilliam had determined to get rid, and the hasty recall of that Viceroy was largely owing to the influence of the Beresford family. The Commissioner had princely ideas as to the improvement of Dublin, and to him the city owes much of its architectural pre-eminence. He conceived the design of widening and extending the quays, connecting Sackville Street with the new Houses of Parliament by the building of Carlisle Bridge, and removing the Custom House to the then unsavoury swamp east of the new bridge, and half a mile nearer the sea than the then existing edifice. He pro-

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cured from James Gandon the beautiful design, afterwards so ably carried out by that architect; and obtained, in face of corporate and mercantile opposition, an order from the English Treasury to build a new Custom House. When at length, in 1781, the foundations had been laid, a violent rabble, provided with shovels and saws, and led by the High Sheriff, proceeded to level the fence and fill in the trenches. But the persistence of Mr. Beresford overcame all obstacles, and the present beautiful structure, disfigured unfortunately on its western side by the swivel bridge, and still more by the unsightly railway viaduct of the 'Loop Line,' opened for traffic in May 1891, was completed in ten years at a cost of £250,000, exclusive of the adjoining quay and docks, on which an additional sum of £140,000 was expended. The building possesses the unusual advantage of isolation, and has thus four fronts, answering almost directly to the four points of the compass. It is in form an oblong quadrangle 375 feet long by 205 feet deep, the southern front facing the river. In the centre of this is a handsome Doric portico flanked by open arcades, which are carried round the building. Within are two courts east and west, divided from each other by the central pile 131 feet broad, and extending the whole depth from north to south. The portico is surmounted by a projecting cornice, and bears in the tympanum a sculptured shell drawn by sea-horses, and containing allegorical figures of England and Ireland embracing, in allusion to the union of the countries. They are attended by a fleet of ships in full sail and by Tritons sounding their shells, while Neptune drives away Famine and Despair. The frieze above the portico is enriched with ox-heads festooned with hides. From the entre of the building rises a graceful octagonal cupola, on the same plan as those at Greenwich Hospital but of somewhat less dimensions, attaining a height of 113 feet above the ground level; the dome, 26 feet in diameter, is covered with copper and crowned by a circular pedestal (4 feet)

supporting a figure of Hope, 12 feet in height, resting on her anchor. In front of the central tower on the attic storey, over the four pillars of the portico facing south, are figures of Neptune, Mercury, Plenty, and Industry. At each extremity of the south front are pavilions having entrances between tall recessed pillars. The north front has also a central portico of four columns but no pediment; above these are statues, by Joseph Banks, R.A., representing the four quarters of the globe. This front has neither arcades nor recessed columns, but at each end are pavilions similar to those on the south front. The Royal arms, carved above the recesses at either extremity of the south façade, were executed by a young sculptor named Edward Smyth, then employed in mantelpiece work by Henry Darley, a master stonecutter. His genius was recognised by Gandon, and he was afterwards entrusted with the figure of Hope above the dome, and, as we have seen, with those of Justice, Fortitude, and Liberty above the east front of the Parliament House, and also with those surmounting the portico of the Four Courts. The same sculptor supplied the sixteen allegorical heads on the keystones of the entrance and other corresponding arches, representing the principal rivers of Ireland, the only female head figuring the Anna Liffey, through a curious misconception of the Irish name.[1]

The interior of the Custom House is now mainly occupied by the offices of the Local Government Board and of the Departments of Customs and Inland Revenue. An Assay Office is still maintained by the goldsmiths in the north-west angle. In the open space to the north, commemorating the name of its originator in its title of Beresford Place, Father Mathew, the Irish apostle of total

[1] The Anna Liffey, the Auenelith of King John's charter, 'aquam de Amliffy versus boream' of that of Richard II., is the rendering of the Irish Abhainn Liphe[1] (Abhainn Liphte)=*river* Liphte or Liffey, cf. *Avon*.

[1] *Annals of the Four Masters.*

abstinence, pronounced some of his stirring appeals, and administered the pledge to thousands of his hearers. The space is still sometimes availed of for temperance and other public meetings.

Proceeding east up the river for about a mile from the Custom House, we reach the Four Courts, a magnificent and extensive pile of buildings, forming an oblong rectangle, 440 feet in front and 170 feet deep, facing the river between Richmond and Whitworth Bridges. The King's Courts, as we have seen (p. 30), occupied during the early part of the seventeenth century a site west of Christchurch, and were rebuilt towards the close of that century at a cost of £3500. About the middle of the eighteenth century these buildings were repaired, but the accommodation afforded by them proved insufficient, and in 1786 their condition had become ruinous. The architect Cooley was directed to prepare designs for a new building on the site of the King's Inns (*q.v.*), which had been removed to their present position in Henrietta Street in 1765. The foundation stone of the Four Courts was laid on the 13th March 1786 by Charles, Duke of Rutland, then Lord-Lieutenant, but they were not completed for fourteen years at a total cost of £200,000. The original design by Cooley had to undergo modification, as it required a greater depth from front to rear than the site afforded, and on his death, after the completion of the western wing, the work was finished by James Gandon on its present plan. This building, resembling the Custom House in some important features, consists of a central pile, 140 feet square, surmounted by a lofty dome, having on either side recessed courts faced towards the river by rusticated screens, with entrances under ornamental archways. Between these the main building is entered under a portico of six Corinthian columns, having on the pediment a statue of Moses on the apex, with Justice and Mercy on either side, and on the corners of the building, over coupled pilasters, seated figures

emblematical of Wisdom and Authority. Above the entrance archways to the courtyards, right and left of the main building, are respectively the Royal shield and the Irish harp. Entering by the central portico, we find ourselves in the great hall surmounted by the interior dome, and forming an inscribed circle 64 feet in diameter in a great square of 140 feet, at each corner of which was one of the four original Courts—of Exchequer, Common Pleas, King's Bench, and Chancery. Round this hall are statues of Sir Michael O'Loghlen, William Conyngham, first Baron Plunket, Sir James Whiteside, Lord O'Hagan, Richard Lalor Shiel,[1] and Henry Joy, Chief Baron of the Exchequer. The hall has eight openings, each having four columns, two in depth on either side, 25 feet high, standing upon sub-plinths, and fluted for the upper two-thirds of the shaft. Between the coupled pairs of these are steps of ascent into each of the Courts. In the piers between the openings are niches and small panels. The entablature is continued unbroken round the hall, and above it is an attic pedestal having in dado eight small panels over the eight openings between the columns. Each of these is adorned with a bas-relief by Edward Smyth, representing respectively William I. instituting courts of justice, King John signing Magna Charta, Henry II. granting a charter to the citizens of Dublin, and James I. abolishing the Brehon laws. From the attic springs a nearly hemispherical dome, having in the centre a large circular opening, around which is a gallery. Through the opening is seen the space between the interior and exterior domes, similar to that of St. Paul's Cathedral, London. Above the interior dome rises the beautiful lantern, 64 feet in diameter, ornamented by twenty-four Corinthian pillars, and lighted by twelve

[1] One of the first Roman Catholics admitted to the Inner Bar. He was Master of the Mint in 1850, and was responsible for what is known as the 'Godless Florin,' having omitted the letters F.D. D.G. from the obverse of that coin.

large windows, between each pair of which, resting on consoles, are colossal statues in alto-relievo representing Justice, Wisdom, Law, Prudence, Mercy, Eloquence, Punishment, and Liberty. A rich frieze of foliage runs above the heads of these statues, and is enriched with medallions of the world's great lawgivers—Moses, Lycurgus, Solon, Numa, Alfred, Confucius, Manco Capac, and Ollamh Fodhla. The Four Courts possess an extensive library, much frequented by practising barristers; and have likewise accommodation for judges' chambers, jury rooms, and robing rooms, and the circular room under the exterior dome is used as a Record Chamber.

The buildings which formerly stood on this site were, as we have said, the King's Inns, which now occupy an imposing position between Henrietta Street and Constitution Hill, near the terminus of the Midland Great Western Railway. The first of the Inns of Court established in Dublin was Collet's Inn, founded in St. George's Lane (now Exchequer Street), outside the eastern gate, during the reign of Edward I. The Exchequer of the English settlers had stood in this lane, from which it received the name of Chequer Lane. 'Among other monuments,' says Richard Stanihurst, 'there is a place in that lane called now Collet's Inns, which in old time was the Escacar or Excheker, which should implie that the prince's court would not have kept there unlesse the place had been taken to be cocksure.'[1] In spite of this fancied security 'in fine it fell out contrarie,' for the district was raided *circa* 1280 by the O'Tooles, who plundered the Exchequer and burned the records, which led to the removal of the Inns to a place of safety within the city walls; the site of the old Exchequer being granted, on 28th July 1362 (36 Edward III.), *in custodium* to the Prior and friars of the Augustinian order in Dublin. In 1334 the house of Sir Robert Preston, Chief Baron of the Exchequer, was surrendered by him for use

[1] W. Harris, *History and Antiquities of Dublin*, 1766.

of the Inns of Court, thence known as Preston's Inns, situated about the place where the City Hall now stands. Here it was that 'Silken Thomas' planted his battery when besieging the Castle (p. 47), but the site was then no longer occupied by the Inns of Court, as the Preston family had reclaimed their ancestor's property in 1542, and the Society had received a grant of the confiscated Dominican Monastery of St. Saviour, situated on the north bank of the Liffey, and surrendered in 1506 by Patrick Hay, the last Prior, to Henry VIII. On the assumption by this monarch in 1541 of the title of King of Ireland, the Society had taken the name of the King's Inn. The last Parliament of James II. (1689) was held there, but in 1765, the buildings being ruinous and incommodious, the Society secured from Primate Robinson the present site, their former position being now occupied by the Four Courts. The building was designed by James Gandon, and the stone carving was entrusted to Edward Smyth. Though the entrance is in Henrietta Street, the building really faces Constitution Hill, and consists of two wings, each of two storeys in height, surmounted by a pediment, and connected by a central building above which is a graceful octangular cupola. The central building is entered by a lofty arched gateway, communicating with a similar gateway giving access to Henrietta Street. Over the latter are the Royal arms carved in Portland stone by Edward Smyth. The doorways in the wings are flanked by fine allegorical Caryatides. Over the windows of the second storey of the north wing is an alto-relievo representing Bacchus and Ceres, attended by the Seasons, sacrificing on an antique tripod; and over the front of the north wing are Wisdom, Justice, and Prudence similarly employed, and attended by Truth, Time, and History. The finest apartment is the dining-hall, measuring 81 feet by 42 feet, ornamented with fluted Ionic columns, and having a handsome ceiling with figures in alto-relievo, representing

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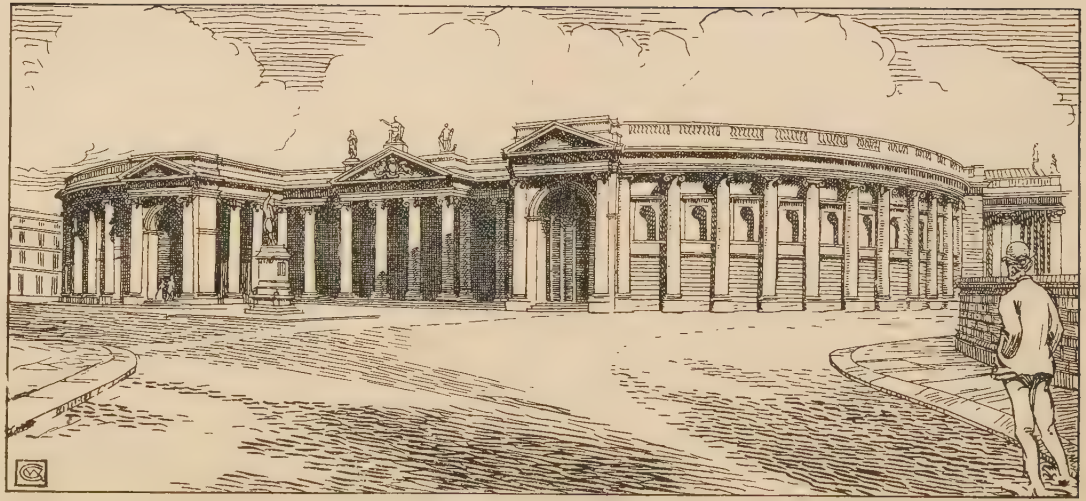
the four Cardinal Virtues. The hall is adorned with portraits of legal celebrities. The Library occupies the site of Primate Robinson's dwelling-house, and was built in 1827, at a cost of £20,000, from the designs of Frederick Darley.



PARLIAMENT HOUSE (NOW THE BANK OF IRELAND)

CHAPTER VI

SOCIAL LIFE IN EIGHTEENTH-CENTURY DUBLIN

EIGHTEENTH-CENTURY HOUSES

MANY as have been the alterations in the physical features of Dublin since the close of the eighteenth century, the changes in its social conditions have been far more striking and important. In dealing with that century we are, for the first time in the city's history, able to form an accurate idea of the circumstances of the ordinary lives of the people of Dublin, and to picture to ourselves a vivid presentment of the city as it then appeared to contemporary onlookers. A numerous and wealthy resident aristocracy who lived much of their lives in public, who fostered arts and letters, and set a high standard of public taste; a local legislature in which oratory reached an unusually lofty level; a viceregal court setting the example of profuse and magnificent hospitality: all these combined to render the metropolis of Ireland a

place to be desired to dwell in; and laid up a store of traditions which are still fondly recalled, and which have done much to keep alive the desire for legislative independence so characteristic of the Ireland of our own times. 'There never,' writes the first parliamentary reporter, Mr. Woodfall, in a letter dated from Dublin 16th August 1785, 'there never was so splendid a metropolis in so poor a country.' A general mingling of classes in their amusements, rendered possible by well marked *caste* distinctions, permitted the Dublin shopkeeper to view with admiration, not unmixed with awe, the splendour of the nobleman at a public assembly, while the fashionable *beau* did not disdain to bandy *bons mots* with Travair the witty cobbler behind his 'bulk' in Chequer Lane. The residentiary suburbs, now extending six miles in one direction alone, had then no existence; and the shores of Dublin Bay and the slopes of the Dublin mountains were studded with the handsome residences of gentry and public officials, many of whom had previously lived generally in England, but whose brilliant equipages now gave life and movement to the somewhat dingy streets; while the stately town houses of the nobility still bear witness, though fallen from their high estate, of the social splendour of Ireland's capital. Leinster House, the Dublin residence of the chief of the Geraldines, is now the headquarters of the Royal Dublin Society, and its lawns are occupied by the buildings which accommodate on the one side the National Museum and the Museum of Natural History, and on the other the National Gallery and Library; Tyrone House, built by Cassels for Sir Marcus Beresford, Viscount and afterwards Earl of Tyrone, shelters the Government Department of National Education; Charlemont House is the abode of H.M. Registrar-General, and Moira House is a Mendicity Institution and Public Washhouse; but these and many other mansions are standing memorials of the altered conditions of modern life. We have seen

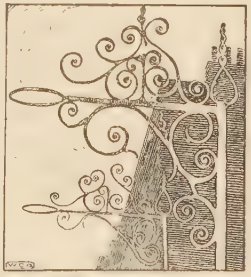
the growth of Dublin in population, in area, and in wealth during the eighteenth century, and a desire for better housing was one of its first results. The old cage-work or half-timbered houses constructed in Holland during the seventeenth century, so as to be taken down and put up at pleasure, and of which the last example stood in Castle Street at the corner of Werburgh Street, and was taken down as late as 1813, would no longer satisfy the requirements of a growing luxury. St. Stephen's Green, a rectangular space 1220 feet by 970 feet, containing 27 English acres, and then considered the largest public square in Europe, was laid out and enclosed: Merrion Square, 1030 feet by 530 feet, containing about half the acreage of its larger neighbour, was also laid out, and its northern side was already being built in 1792. It was soon surrounded by handsome dwelling-houses which are still the residences of leading professional men. Kerry House, on the west side of Molesworth Street, which had come into possession of John Foster, Chief Baron of the Exchequer, in 1768, became the residence of his son, the Speaker of the House of Commons in 1773; and on the north side of the Liffey, Drogheda Street, now Upper Sackville Street, with its central mall 48 feet in width, planted with forest trees and enclosed by a dwarf wall surmounted by a low iron railing, formed a great oblong of buildings generally occupied by the nobility and gentry. Amongst its residents were the Marquis of Drogheda, part of whose mansion now forms the premises of the Gresham Hotel; Sir Thomas Yeates, whose town house is occupied by the Hibernian Bible Society; the Earls of Westmeath and Altamont, amongst whose guests was Thomas de Quincey; Viscounts Belmore, Gosford, and Netterville, and many other members of both Houses. After the building of the Rotunda, Rutland Square became a still more fashionable quarter, while the neighbouring thoroughfares of Marlborough Street, Great Denmark Street, and

EIGHTEENTH-CENTURY DWELLING-HOUSE

Gardiners' Row each contained the dwellings of many notable peers. But the abodes of fashion were not confined to these localities. A house and garden in Townsend Street, now a squalid slum, are advertised towards the end of the century as in a pleasing situation for a boarding school, the garden especially being described as stocked with choice fruit-trees. About the same time we read of the destruction by fire of the Countess of Brandon's large mansion on Lazar's Hill within a hundred yards of Hawkins' Street Theatre. The erection of so many handsome residences accounts for a notable improvement in the various handicrafts connected with the building trade, and for the appearance of a number of highly skilled artisans, of whom Edward Smyth, the sculptor of most of the figures enriching the outsides of the public buildings of the city, is only a specially favourable instance. The beautiful stucco tracery still to be seen in many of these residences exhibits the high degree of perfection to which this art was carried, and is still a subject of admiration; notably that preserved in the ceiling of an ante-room in Charlemont House, in the decorations of Belvedere House, Great Denmark Street, now a Jesuit college, in Tyrone House, occupied, as has been said, by the Commissioners of National Education, in Leinster House and the Rotunda Chapel, and in the frieze and cornice of the Examination Theatre of Trinity College, commenced in 1777. Indeed, even prior to the eighteenth century, Dublin was not without examples of beautiful workmanship in stucco. The chapel of the Royal Hospital, Kilmainham, a building executed in 1680 from the design of Sir Christopher Wren, contains a ceiling attributed to Cipriani, and carefully reproduced in lighter material by Messrs. Jackson of London in 1903, which is a truly

magnificent specimen of the plasterer's art of the seventeenth century. A beautiful reproduction of a photograph taken of this ceiling appeared as an illustration in the Journal of the Royal Society of Antiquaries for 1903.

A fine example of the beautiful frescoes which adorned many of these houses is still to be seen in Kenmare House, 41 North Great George's Street. The same house contains a good specimen of an almost lost art, known, from the name of its inventor, as 'Bossi work.' This was a method of inlaying marble, used especially in the construction of mantle-pieces. Carved mantle-pieces of beautiful workmanship were also of common occurrence; a good specimen, the cost of which in 1787 was £140, still adorns the board-room of Simpson's Hospital in Jervis Street. The carved mahogany work of doorways and staircases reached a similar perfection, and specimens were, in quite recent times, to be found in many of the older city houses set in tenements. These have been of late years ruthlessly plundered alike of their mantle-pieces and beautiful woodwork by dealers in these articles, and they now embellish the dwellings of some of the *nouveaux riches* of England and the United States. The exteriors of many of these residences were ornamented with beautiful specimens of wrought-iron in lamp supports and extinguishers for the flambeaux then commonly carried to light the way of the sedan-chairs or coaches of the fashionable world when seeking their evening amusements. Some fine examples still exist in Ely Place and Merrion Square, for instance at Nos. 23 North, 38 and 46 East, and 53 South. A kindred craft is exemplified in the



WROUGHT-IRON LAMP-SUPPORTS

locks in Swift's Hospital, which exhibit the high level reached by Dublin workmen in the locksmith's craft. Nor was the city less prominent in the arts which minister to personal adornment. The woollen manufacturers of Dublin employed between five and six thousand persons. The weaving of poplin, a material composed of a mixture of silk and wool, introduced by Huguenot refugees in the seventeenth century, gave employment to hundreds of skilled artisans, and the products of their looms commanded a ready sale all over the kingdom, and even on the continent of Europe. The beautiful needlework also with which this material was often enriched called out the highest efforts of national taste and artistic industry.

The superiority of Dublin poplin was said, like the excellence of her stout and whisky, to be due to peculiar qualities of the water, which may have accounted for a disinclination on the part of many of her inhabitants to the common use of so excellent a fluid internally or externally in its natural state. The neighbouring northern coast town of Balbriggan produced, after the erection there in 1780 of cotton mills, a hosiery which is still widely in demand, while to the south Leixlip linens, distinguished by the admired copperplate printing, which delineated flowers in all their natural beauty, vied in excellence with those of Donnybrook and Ball's Bridge. Household furniture, jewellery, gold and silver lace, buttons, cutlery, gloves ('they make mighty good gloves here' says Mrs. Pendarves in 1731), were of first-rate home manufacture; while tanning, watch-making, iron founding, bell-casting, glass-making, printing and publishing, etching and engraving, were all thriving industries in the Dublin of the eighteenth century, most of them now, alas! things of the past.

Much of the life of the leaders of fashion was, as we have said, then lived in public, and public gardens, somewhat on the lines of those in modern German cities,

became a necessity. Cricket and football were unknown to fashionable society, but the game of Mall had been played in the enclosed central space, known as Gardiner's Mall, of Drogheda Street (Upper Sackville Street), and bowling-greens were constructed in the New Gardens, College Park, Oxmantown Green and The Duke's Lawn, in front of Leinster House. But the public amusements of the fashionable world became curiously linked with an active philanthropy seldom rivalled in the annals of any city, which demands more than a cursory notice. In 1720 had been commenced the first of Dublin's great modern hospitals; in which she is perhaps better provided than any city in Europe. Dr. Richard Steevens had, ten years previously, bequeathed, for the founding of an hospital, his entire personal estate, producing an annual rental of £604, 4s., subject to a life interest to his sister Madam Grissel Steevens. He died on the day following the execution of his will, whereupon his sister, with a generosity still recognised in the popular designation of 'Madam' Steevens' hospital, reserving to her own use £150 a year and apartments in the hospital, handed over the whole estate to trustees for the purpose of immediately carrying into effect her late brother's wishes. The hospital adjoins St. Patrick's hospital for lunatics, founded by Dean Swift in 1745, the year of his death, and opened in 1756, and is close to the terminus of the Great Southern and Western Railway at King's Bridge. It was completed and opened for patients in 1733, at a cost of £16,000, collected by public subscription, the entire bequest of Dr. Steevens being reserved as an endowment. Five years previously the Charitable Infirmary had been opened in a small house in Cook Street, but soon after removed to King's Inn Quay. The site being required for the building of the Four Courts, the hospital was transferred about 1730 to Jervis Street. A charter was granted in 1792 to the Guardians and Governors of the Charitable Infirmary, Dublin. The building was taken down in

ROTUNDA HOSPITAL

1803, and the present hospital erected. In 1734 Mercer's hospital was founded by Mrs. Mary Mercer, on the site of the ancient leper hospital of St. Stephen. This lady surrendered for the purpose the large stone house owned by her at the end of Stephen Street.[1] The ground on which it stood being glebe was given to the charity by the Archdeacon of Dublin. The Hospital for Incurables, established in Fleet Street in 1744, the funds being provided by the Charitable Musical Society, founded in 1743 by Lord Mornington, father of the Duke of Wellington, was removed in 1753 to Townsend Street, and in 1792 transferred to its present spacious premises in Donnybrook, the Governors having exchanged their former quarters for those of the Westmorland Lock hospital, which latter still occupies the building in Townsend Street.

[1] O'Keeffe notices the curious fashion in which the Dublin citizens omit the prefix 'Saint,' doubtless owing to the Puritan leanings already referred to (p. 95), still often in evidence in the proceedings of the Diocesan Synod of the Church of Ireland. It is not unusual to hear the National Cathedral referred to as 'Patrick's' and the Parish Churches as Catherine's, Mary's, Werburgh's, etc., while Kevin Street, Bride Street, Thomas Street, George's Street, etc., have long lost their original prefix. The Roman Catholic churches are commonly designated by the name of the locality in which they are built, as Clarendon Street, Whitefriars Street, Westland Row, etc.

In 1745 the lying-in hospital in George's Lane, the first institution of the kind in the British dominions, was opened by Dr. Bartholomew Mosse, who furnished it at his own cost with twenty-four beds. Three years later he acquired, at a yearly rent of £70, a piece of waste ground, consisting of about five acres, in Great Britain Street, facing the end of Drogheda Street, as the upper end of Sackville Street was then called. On this he expended £2000 in laying out the grounds as a public garden and promenade, reserving a site for an hospital, larger than the house in George's Lane. For it he obtained a design from the great German architect, Richard Cassels, then resident in Dublin. The new building was estimated to cost £20,000, and the foundation stone was laid on the 4th June 1751 by the Lord Mayor of Dublin, who 'rode to the New Gardens with his attendants, went through the prescribed forms, and subsequently partook, in the parlance of the period, of a "genteel and liberal entertainment" provided by the founder.'[1] During the next four years, by means of plays, oratorios, and lotteries, a sum of £11,694 was collected; but Dr. Mosse's means were then exhausted, and the Irish Parliament came to the aid of the undertaking with a grant of £6000, followed within twelve months by another donation of the same amount. The hospital, now equipped with fifty beds, was opened by the Viceroy, the Duke of Bedford, on the 8th December 1757.

The New Gardens had from the first constituted a material source of income for the charity. Dr. Mosse had spared no expense in laying them out as a fashionable resort; they possessed an artificial waterfall lit with 'artificial moonlight,' and were provided with a coffee room and pavilions. The artist Van Nost, a Dubliner of foreign parentage, was employed to execute figures in marble and metal, as well for the gardens as for the interior of the buildings. The circular hall, connected

[1] *Around and About the Rotunda.* Sarah Atkinson.

with them, had subsequently been erected for the performance of concerts, and the holding of balls, promenades, and public assemblies. This structure, since known from its shape as the Rotunda, is still used for similar purposes. The exterior is chiefly remarkable for the Wedgewood frieze, the design of which, resembling that over the portico of the Custom House, represents the skulls of oxen with festoons of drapery. The interior was eminently suited for the purposes for which it was built. The principal or Round room, 80 feet in diameter, having no central supports, possessing excellent acoustic properties, and affording accommodation for 2000 persons, was, as a concert or ball room then unsurpassed in the kingdom. Its decoration too left nothing to be desired. Adorned with fluted Corinthian pilasters, with a handsomely decorated ceiling, bright with gilding and brilliantly lighted, when filled with a motley throng including the *élite* of the nobility and gentry attired in the gorgeous and picturesque costumes of the period, it must have presented a striking spectacle. There was to be seen the portly figure of Lord Trimleston dressed in scarlet, with full powdered wig and black velvet hunting-cap; the elderly, middle-sized Lord Gormanston in a full suit of light blue; Lord Clanrickard in his regimentals; while Lord Strangford wore under his coat his cassock and black silk apron to his knees, and the clerical hat peculiar to these times, and Lord Taaffe appeared in a whole suit of dove-coloured silk. A strange figure was Captain Debrisay when upwards of seventy years of age still wearing the dress of the reign of Charles II., 'a large cocked-hat all on one side his face, nearly covering his left eye; a great powdered wig, hanging at the side in curls, and in the centre at the back a large black cockade with a small drop curl from it; his embroidered waistcoat down to his knees; the top of his coat not within three inches of his neck, the hip buttons about a foot from it; buttons all the way

down the coat but only one at the waist buttoned; the hilt of the sword through the opening of the skirt; a long cravat, fringed, the end pulled through the third button-hole; small buckles; the coat sleeves very short, and the shirt sleeves pulled down, but hid by the top of the gloves, and the ruffles hanging out at the opening of the cuff; the waistcoat entirely open except the lower button, displaying the finely plaited frill.'[1] Such, in his bodily presentment, was the old courtier who we learn 'walked the streets of Dublin unremarked.' Nor were these gatherings ungraced by the presence of ladies of equal rank. Amongst the first subscribers were the Duchess of Leinster, the Countesses of Shannon and Charlemont, and Viscountesses Delvin and Kingsborough. But the company was not limited to such notabilities. Dr. Baldwin, Provost of Trinity College, 'a meagre old man,' and George Faulkner, the printer, 'a fat little man with large well-powdered wig and brown clothes,' might be seen with Hamilton, the miniature painter, 'tall and thin, very fair and delicately florid, with blue eyes and light hair'; and Geminiani the musician flaunted it with the best in 'a costume of blue velvet heavy with gold embroidery.' The actor, John O'Keeffe, from whose recollections these portraits are drawn, was himself gorgeous in his attire, calling upon Macklin, his brother actor, 'in a sea-green tabinet coat lined with white silk,' and sitting for his likeness in 'a claret-coloured coat, green waistcoat edged with gold, and hair full dressed.'[2] The appearance of the ladies was no less remarkable, especially in the matter of hair-dressing. At this period 'a lady in full dress could not go in a coach, a sedan-

[1] *Recollections of John O'Keeffe.*

[2] Amongst articles stolen from Rathfarnham Castle on 4th April 1751, we read of 'a bloom colour, cross-barred and flowered with silver, suit of clothes; a yellow suit brocaded with silver and colours; a stripped (*sic*) and brocaded lute string suit on a white ground' and 'a cherry coloured velvet mantell, linned (*sic*) with white satin and bordered with ermine.'

chair was her carriage, and this had a cupola. The seat was on grooves to be raised or lowered according to the altitude of the head-dress'; and O'Keeffe mentions that on one occasion the seat had to be lowered to within three inches of the floor! on which the lady ungracefully squatted, while the structure on her head with feathers and capwings rose three feet perpendicular. At a performance in a Dublin theatre of Garrick's farce, 'Bon Ton,' the feathers of a lady's head-dress caught fire from the chandelier hanging over the box, and its wearer narrowly escaped with her life. This, however, was soon altered. The beautiful Anne Catley, the celebrated singer, having chosen to wear her hair plain over her forehead, in an even line almost to her eyebrows, succeeded in setting the fashion in this respect, so that the ladies had their hair 'Catley-fied.'

Such was the company which made the New Gardens and the Round Room centres of fashionable life. The Sunday promenades, first started in St. Stephen's Green, but soon transferred to the New Gardens, realised £1000 per annum. Masquerade balls, the first of which was held in 1776, and open evenings on which music was provided, and to which the public were admitted on payment of five pence, did much to brighten the society of the period; and incidentally supplied the main source of income of a most deserving charity. The surrounding district speedily became the favoured residentiary quarter, and the fine houses in the neighbouring thoroughfares, now in many instances deserted and decaying, and the unfinished lines of the Royal Circus, at the top of Eccles Street, bear witness to the once fashionable tone of Dublin's most neglected quarter. The change can scarcely be better emphasised than by two announcements from a contemporary newspaper.[1]

[1] *The Town and Country Weekly Magazine*, Wednesday, 1st February 1786.

Births.

In Pill Lane, the lady of H. Auchinleck, Esq., of a son.

In Gloucester Street, the Right Hon. Lady Louisa Blake, of a daughter.

But Mosse's Gardens, as the grounds of the Rotunda were then called, were not the only resort of the gaiety-loving classes. John O'Keeffe mentions Marlborough Green in the same neighbourhood, 'a sort of tea-drinking place, with singers, bands of music, etc., greatly frequented.' An unfortunate *fracas* which occurred here between Lord Delvin, an officer of Dragoons, and George Reilly, a captain of Foot, in which the former was mortally wounded, led to the abandonment of the Green as a fashionable promenade. About 1767 the Ranelagh Gardens, in the south-east suburbs, spoken of by O'Keeffe as 'a favourite resort of our youthful pleasure parties,' were opened as an hotel and place of public resort on the model of Vauxhall. The house had been the residence of a bishop, but was taken by Mr. Hollister, an organ builder from London, who laid out the grounds 'in alcoves, bowers, etc., for tea-drinking parties,' and also constructed a theatre for burlettas. They, too, were deserted before the end of the century, and were then purchased by Carmelite nuns, and by them converted into a nunnery, which purpose they still continue to serve. From these gardens on 19th January 1785 Richard Crosbie, born in the county Wicklow, was the first native of these islands to adventure an ascent in an air balloon. 'The balloon and chariot,' says the *Annual Register*, 'were beautifully painted, and the arms of Ireland emblazoned on them in superior elegance of taste.' The dress of the aeronaut 'consisted of a robe of oiled silk, lined with white fur, his waistcoat and breeches in one, of white satin quilted, and morocco boots, and a montero cap of leopard skin,' which might

afford hints for a modern motor costume. The Duke of Leinster, Lord Charlemont, Right Hon. George Ogle, . . . attended with white staves, as regulators of the business of the day.' The ascent was a failure, an assistant of Mr. Crosbie's finally making the attempt, and falling into the sea 9 miles east-north-east of Howth, whence he was rescued. A later attempt on the 23rd July was more successful, but the aeronaut failed to cross the Channel to Holyhead, as he had intended, and was brought back to Dublin by the *Dunleary* barge, which the Board of Commissioners had sent out to attend him.

The arrival of the Duke of Rutland as Viceroy in 1784 gave a fresh impetus to the social festivities of Dublin. His Excellency sailed by the ordinary packet from Holyhead in the absence of the royal yacht, which had been blown out of her course. He landed at Poolbeg, and was conveyed by the Ringsend barge to Rogerson's Quay. Gifted alike with youth, good looks, and an ample fortune, and further happy in the possession of an amiable and very beautiful consort, it need scarcely be wondered at that he soon acquired considerable popularity; damped to some extent, it is true, by the political dissatisfaction of the citizens. A munificent patron of the arts, dispenser of a princely hospitality, and setting himself the not uncongenial task of 'drinking the Irish into good humour,' the new Viceroy inaugurated a round of magnificent public entertainments, and the gaiety of Dublin rose to fever heat. His advent was celebrated by a banquet to the newly-installed Knights of St. Patrick, followed by a ball, at which the company appeared in fancy dresses. The trustees of the Rotunda Hospital lost no time in launching their venture on the flood-tide of social dissipation. Arrangements were made by them for holding six assemblies each year, alternating with the Castle balls, from the 20th January to the 20th April. Free admission tickets were 'sent to some of the principal

instructors in dancing in the city,' and as we learn from their prospectus: 'It remains with ladies and gentlemen of the first rank to determine whether this entertainment shall be of real use to Society as well as to the Charity. Their constant Presence in the narrow circle of a Dublin Assembly must awe into propriety and repress every species of improper conduct that an indiscriminate Association might occasion.' The building was extended by the addition of the Pillar room and the Concert room above it, each 86 feet long by 40 feet broad, the former being used as a ballroom and the latter as a supper-room, kitchens and offices being at the same time added.

The North Circular Road now became a fashionable driving resort, where the beautiful Duchess might be seen in the magnificent viceregal equipage. Here, Lord Cloncurry tells us in his *Personal Recollections*, 'it was the custom, on Sundays, for all the great folk to rendezvous in the afternoon, just as, in latter times, the fashionables of London did in Hyde Park; and upon that magnificent drive I have frequently seen three or four coaches-and-six, and eight or ten coaches-and-four passing slowly to and fro in a long procession of other carriages, and between a double column of well-mounted horsemen.' Here O'Keeffe saw Lord Howth with 'a coachman's wig with a number of little curls, and a three-cocked hat with great spouts,' while the 'horsey' character of the St. Laurence family was further evidenced by the 'bit of straw about two inches long' which his Lordship carried in his mouth. But a gloomy pageant was soon to replace these public festivities. Towards the close of 1787 an illness attacked the Duke on his return from Belfast, where he had been sumptuously entertained by the already rising town. The illness developed into putrid fever, and at six o'clock on the morning of the 27th November the minute guns in the Phœnix Park announced the death of the Viceroy. He had a magnificent public funeral, and his memory is

still perpetuated by a monument in the centre of the west side of Merrion Square, formerly an ornamental fountain. It was executed in 1790 by Mr. Coade of London, and originally consisted of a shell-formed reservoir supported on rock work projecting 47 feet. The tablet in the centre represents the Marquis of Granby relieving the family of a distressed soldier, and the medallions on either side are portraits of the Duke and Duchess of Rutland. They are all much dilapidated, and were already decaying in 1807, a century ago!

It may readily be imagined that music formed a chief source of attraction to this pleasure-seeking public. Geminiani, the Italian already mentioned (p. 187), had a concert room in Dublin in a court at the College end of Dame Street. We find the post of Master and Composer of State Music in Ireland offered to but refused by him, as it could not be held by a professing Roman Catholic. In 1741 the Music Hall in Fishamble Street[1] had been built. Ten years later Castruccio, another Italian composer, had been honoured by a splendid public funeral, the procession in which 'formed a fine concert vocal and instrumental.' In 1760 the D'Amici family introduced the Italian 'burletta' in the Smock Alley Theatre (p. 246), and, at the same house, Passerini, an eminent Italian composer of oratorios and serenatas, produced his own works, in which his wife assisted as a performer. The Beggars' Opera, soon after its appearance in London, was performed by children in a booth erected in George's Lane.

But the great event in the musical history of Dublin is the first production of Handel's *Messiah*, which took place in that city at noon on Tuesday, 13th April 1742. It has been stated by Mainwaring in his *Life of Handel* that the *Messiah* was first performed in London and coldly received. This, however, is controverted in Victor

[1] Fish-shamble Street, formerly le Fyschamlys, the Vicus Piscatorium of the early chroniclers.

Schoelsher's *Handel*,[1] and it has been recently conclusively proved by Dr. Robert M'Donnell[2] that Dublin is fully entitled to the honour to which she has long laid claim in this respect. Briefly, the composer's own note at the end of the score dates the completion of the *Messiah* 12th September 1741. In *Faulkner's Journal* and *Pue's Occurrences*, two Dublin newspapers, we find the contemporary announcement of Handel's arrival in Dublin on 18th November, and the advertisement of a musical entertainment to be given by him in the New Music Hall on 23rd December at seven o'clock. If we allow a fortnight for the journey, in view of a short stay made by him at Chester, we may infer that he left London about the 4th of the same month. Thus a period of little more than seven weeks elapsed between the completion of the score and his departure for Dublin; and during this time no contemporary allusion has been discovered to any London performance. Finally, referring to the first rehearsal of the work in Dublin, *Faulkner's Journal*, in its issue of 10th April 1742, speaks of the 'Noble and Grand Charity *for which the Oratorio was composed*.' The choirs of both Cathedrals assisted in this performance, which took place in the Music Hall, Fishamble Street, and the violinist Matthew Dubourg, a friend of the composer, assisted in forming an orchestra. The price of admission was half a guinea, and we find that books of the words could be had 'at a British sixpence each.' The principal soloists, who, as well as all concerned, gave their services gratuitously, were Mrs. Cibber and Signora Avolio; and the Viceroy, the Archbishop of Dublin, and the Senior Fellows of Trinity College were amongst the audience, which numbered seven hundred, and the three charities[3] which

[1] *Life of Handel*, London, 1857, p. 250 *et seq.*

[2] *New Ireland Review*, March 1902.

[3] Mercer's Hospital, the Society for Relieving Prisoners, and the Charitable Infirmary.

shared in the profits received about £400. A second performance took place on 3rd June, and Handel remained in Dublin in all for about nine months, during which he produced *Acis and Galatea*—referred to in the diary of a lady of the period as '*Asses* and Galatea,'—*Alexander's Feast*, *Hymen*, and other works. It was commonly believed that the organ on which he played the *Messiah* was that now in St. Michan's Church, but the instrument so used was a chamber organ, and was preserved at 64 Eccles Street in the collection of curiosities of Francis Johnston, the architect. The public taste for good music even overcame the religious prejudices of the Protestants of those days, as we read of 'a famous convent in Channel Row,[1] Dublin, where the most celebrated Italian musicians help to make the voices of the holy Sisters more melodious, and many Protestant fine gentlemen have been invited to take their places in a convenient gallery to hear the performance.'[2] A further impetus was given to musical taste by the desire to assist the many benevolent objects for which funds were needed. The various hospitals and other charitable institutions, so generously founded, required equally generous support. Numerous charitable musical societies, similar to that founded by Lord Mornington (p. 184), existed, whose amateur members gave public performances in aid of their funds, one such society specially interesting itself in small charitable loans to industrious tradesmen. The history of the Rotunda and its gardens gives us one main source of the income of the hospital with which they were connected, and even the masquerade balls brought in a considerable revenue to the Dublin charities. The father of the present writer has often told him of similar entertainments of

[1] The chapel built for Benedictine nuns in the reign of James II., afterwards transferred to Dominicans brought from Galway in 1715. It is now the 'Chapel Ward' of the Richmond Surgical Hospital (p. 96).

[2] Stephen Radcliffe, *A Serious Inquiry, etc.*

a later date which he had attended in his youth, at one of which a gentleman of high social position, by his amateur performance of the 'three-card trick,' realised a large sum for the charity concerned as the proceeds of his somewhat questionable skill. In a weekly newspaper of April 1785 we find mention of 'a humane and considerate gentleman who carried the City Marshalsea box at the Masquerade,' with the result that he collected for the poor debtors 'one guinea, 13s. 6½d. in silver,[1] two *bad* shillings, and 9d. in copper.' The proceeds of theatrical performances were also often devoted to such purposes. For instance, the pupils of the school kept by Samuel Whyte in Johnston's Court, at the rear of his house now No. 79 Grafton Street, at which school were educated Richard Brinsley Sheridan and his sister Alice and the poet Thomas Moore, gave a performance of *Cato* in Crow Street Theatre, which was repeated for the benefit of Dublin charities. In 1770 we find in the diary of a lady an entry of the cost of dresses for two of her nephews who acted the parts of Marcia and Juba, possibly on this occasion. At other amateur theatricals, we are assured by O'Keeffe, 'gentlemen of the first rank acted as door-keepers.' Nor, as may readily be imagined, were the churches behindhand in such pious efforts. We read of a performance of the *Messiah* at the 'Round Church'[2] for the benefit of Mercer's Hospital; and that the celebrated Dublin preacher Dr. Kirwan, by an appeal in St. Peter's Church on behalf of the Meath Hospital,[3] realised no less than £1500—watches, jewels, and brace-

[1] This is accounted for by the Irish shilling being equal to 1s. 1d., and the coin corresponding to a 'British sixpence' 6½d. The guinea was £1, 2s. 9d., and the half-guinea 11s. 4½d.

[2] Built in 1793 in form of an ellipse, 80 feet by 60 feet; burned in 1860, and replaced by the present church of St. Andrew (p. 163).

[3] Founded in 1753 in Meath Street, afterwards removed to Earl Street. Another hospital was erected in 1774, by private subscription of £2000, on the Coombe, to serve as the County Dublin Infirmary, and the present hospital erected in Heytesbury Street, 1816-1822.

lets being, we are told, flung on the collecting plates by a fashionable audience. The Government and municipal authorities also were not unmindful of their duties in this respect. By an Act (25th George III.) of 1785 the Governors of the Rotunda were empowered 'to collect and levy the sum of thirty-five shillings and sixpence sterling for every sedan-chair which any person shall keep in his or her possession in the city of Dublin, or within one mile thereof.' As the private sedan-chair was the ordinary mode of conveyance within the city for persons in fashionable society, the amount realised must have been considerable. Of this tax 10s. was devoted to the cost of the city police, the balance coming into the funds of the hospital. A further contribution was allowed to be levied of 1s. 9d. per foot of frontage for lighting, and 3d. per foot for painting the garden rails of the new houses forming Rutland Square; this tax realising, in the case of Charlemont House which had four lamps, sixteen guineas per annum.

Meantime the streets and business premises benefited but slowly by the improvement of the city. Some of the main avenues had indeed been widened, but the business streets of the time—Castle Street, Bride Street, Skinners' Row, Essex Street, Francis Street, Thomas Street, and, on the north side, Capel Street—remained in general narrow, dingy, and ill-kept thoroughfares. Of parts of this district we read: 'Of these streets a few are the residence of shopkeepers or others engaged in trade, but a far greater proportion of them, with their numerous lanes and alleys, are occupied by working manufacturers, by petty shopkeepers, the labouring poor, and beggars crowded together to a degree distressing to humanity.'[1] In a contemporary print pigs are to be seen wandering in College Green, and heaps of rubbish in the channels rendered the crossing of a street a disagreeable experience. The paving of the city was not seriously

[1] Warburton.

taken in hand till 1773, when an Act was passed for a general pavement of the streets of Dublin. The system adopted was that known as 'pitching,' or the use of small round boulder stones, remains of which are yet to be traced in back thoroughfares. Though public lighting had preceded paving by more than half a century, the illumination afforded was of the most meagre description. In a newspaper of Friday, 12th August 1785, we find the following paragraph: 'The entrance into Great George's Street from Dame Street is in a situation extremely dangerous, which is heightened by there not being a single lamp to show the way to the unsuspecting passenger. A few nights ago a clergyman passing by that place fell down the precipice, and was dangerously hurt.' Indeed, at the commencement of the nineteenth century, the immense square of St. Stephen's Green was lit only by twenty-six small oil lamps, placed nearly sixty yards apart. The lighting of Grafton Street may be judged by the complaint of Mr. William Witherington to the Paving and Lighting Board of the Corporation, dated 2nd February 1785, desiring to state on oath that 'the lamp at his house, and almost all in the street, are not lighted till after dark, and are frequently out at five in the morning; that the lamplighters told him they were not allowed oil enough, and to the best of his opinion his globe was not cleaned once these three months past.' The ill-defined footways added much to the dangers of pedestrianism, which were still further increased by reckless driving. For instance, in 1764 a gentleman complains that 'he had like to have been killed by a fellow breaking a pair of young horses in one of the most frequented streets of Dublin, viz. Dame Street'; and on the same narrow street, on another occasion, he 'had the mortification to see six horses before the carriage of a coach driven in a most inhuman manner to the great danger and terror of the passers-by.' The houses were not numbered, and each place of

business was known by the name of its sign, many of them very quaint and amusing: such as the Dove and Pendants, where fans were sold; the Goat and Monkey, a music-shop; the Eagle and Child, the house of a chimney-sweep; the Hen and Chickens, a stay-maker's; while the Tea Tub in Stephen's Street was a milliner's, and the Royal Leg and Royal Stocking were rivals for the sale of hosiery. Provisions were commonly purchased in the public markets, of which there were several. These were attended by 'penny porters,' who carried home the buyer's purchases for a small fee. This custom was still in vogue in the Cork market about a quarter of a century ago. Prices were low: beef is quoted 3d. to 4d. per lb., mutton 3½d., veal 4d., and potatoes 1s. 4d. per cwt. on the quays. The shops, indicated as above, were generally raised by two or three steps above the footway, and were dark, dingy, and uncomfortable, lighted by narrow windows glazed with small panes of inferior glass. The standard of comfort did not as yet warrant the shopkeeper's ownership of a private dwelling-house; he accordingly inhabited the rear of his shop and the premises above it. Nor were visits to the seaside, much less continental tours, things which entered into the outlook of the Dublin shopkeeper of the eighteenth century. He contented himself with a walk to Ringsend, to eat cockles 'at a very good tavern, the sign of the Highlander,' and to 'play billiards at Mrs. Sherlock's, the price 2d. a game to the table,' the marker being the proprietress herself, a sister of a celebrated broadsword player, who defeated Figg, the well-known English champion. The sands of Sandymount and Raheny were long celebrated for their cockles, which took with the Dubliner the place of the winkle or shrimp with his Cockney cousin; while the oyster-beds of Clontarf and Malahide afforded the citizens a cheap and excellent supply of the superior bivalve. The well-known entertainer of a past generation, Valentine Vous-

den, alludes to the former in his once-popular song, 'Larry Doolin's Jaunting Car':—

'I'll take you to Raheny to pick cockles on the strand.'

Even Dubliners of a superior rank took short flights for their infrequent holidays. In the diary of Mrs. Katherine Bayley, wife of the Deputy Clerk of the Pells (an official of the Court of Exchequer), a lady of independent means, residing in Peter Street, we find that Harold's Cross was then a favourite suburban resort for change of air. The lady in question took lodgings there in 1754 at the rate of 15s. a week, for which modest payment she had 'two middle rooms, the street closet, use of the parlour and kitchen, with a bed for my man-servant, the dairy, and leave to walk when we please in the garden.'[1] In the same neighbourhood O'Keeffe speaks of 'Temple Oge (*sic*) the seat of Sir Compton Domville, a pretty place, the garden delicious,' and of a 'beautiful place belonging to Mr. Deane of Terrynure' (now Terenure). Yet large fortunes must have been realised, as Dublin contained a large and wealthy resident population, who did their shopping almost exclusively in the city, and the profits of the distributors must have been very considerable. Indeed, the dangers and inconveniences of the Channel passage would be quite enough to deter any but the most venturesome from frequent crossings to England. In 1619 Viscount Thurles, father of the great Duke of Ormonde, had been wrecked off Holyhead on the Skerries rock, and drowned in company with the son of Lord Dunboyne. Though the intercourse between the countries had considerably increased by the commencement of the eighteenth century, the Irish Sea still formed a much more serious obstacle than it does at present. The crossing from Holyhead to Kingstown, which is now punctually accomplished in $2\frac{3}{4}$ hours, then required, under the most favourable conditions, from 10

[1] *Journal R.S.A.I.*, 1898, vol. xxviii. p. 142.

to 12 hours,[1] while with contrary winds the would-be passengers might spend days or even weeks in vain attempts to reach the opposite shore. The usual starting-point on the Welsh coast was Holyhead, which had replaced Park Gate, on the Dee, as the regular port for Ireland, and Ringsend was the ordinary place of debarkation, whence a 'Ringsend car' transported the chilled and weary traveller to the city, unless he should indulge in the luxury of a coach, the usual cost of which was 2s. 10d. Strangers were advised 'to stay at one of the coffee-houses in Essex Street, by the Custom House.'[2] The packets sometimes, however, entered the river, and sailed to and from George's Quay. We learn from the diary of a gentleman who visited Ireland in 1735 that on 2nd April he 'had notice of the *Prince Frederick* packet being to go over that evening,' and went on board at George's Quay at four o'clock in the evening. They did not weigh anchor till four o'clock on the morning of the 3rd, and, with the wind from the east, they only got within four or five leagues of Holyhead before sunset on the 4th, when, a storm arising, they were driven back, and again reached Dublin at eight o'clock on the evening of the 5th. The traveller left Dublin again at ten o'clock on the morning of the 10th April, and landed in Holyhead Bay at twelve noon on the 11th.[3] In O'Keeffe's *Memoirs* we read that he once spent 'five nights at sea with tremendous storms,' in a vain attempt to cross St. George's Channel, and that on another occasion the vessel on which he sailed 'twice struck on a sandbank.' On the erection of the Pigeon House (p. 148) at the end of the south wall of the Liffey, an hotel was built in 1790 for the accommodation of 'persons having occasion to pass and re-pass between this city

[1] *Hibernia Curiosa*: account of a tour in Ireland in 1764. T. Bush, Dublin, 1769.

[2] *Ibid.*

[3] *Journal R.S.A.I.* for 1899, vol. xxix. p. 56.

and England,'[1] which was managed by Mrs. Tunstal, wife of the Inspector of Works to the Ballast Board. In 1798 the Pigeon House, including the hotel, was leased to the Government by the Ballast Board, and in 1814 sold to the former for £100,000 for the purposes of a place of arms and military post. The hotel was continued till 1848, when Mrs. Tunstal took up her residence in Sandymount. In 1897-9 the Pigeon House Fort again changed hands, and was sold to the Dublin Corporation for conversion into the power-station where is generated the electricity for the lighting of Dublin.

The present magnificent system of internal communication in Dublin presents a wonderful change on that of the eighteenth century. The state of the streets rendering walking difficult, if not dangerous, sedan-chairs were on hire in various localities. The last of these vehicles stood in Hume Street, adjoining St. Stephen's Green, within the memory of those still living. But the 'car-drivingest city in Europe,' as Dublin has been termed, was not even then without its Jehus. The coach, chariot, and 'noddie' could all be hired. The last-named, the predecessor of the 'Irish jaunting-car,' is described by a contemporary as being 'nothing more than an old cast-off one-horse chaise or chair, with a kind of stool fixed upon the shafts, just before the seat, on which the driver sits.' He suggests that the 'nod, nod, nodding of the driver' gave its popular name to this conveyance.[2] The coach cost 1s. 1d. for a set down, or 1s. 7d. by the hour; the chariot 7d. and 1s. 1d., and the 'noddie' 5d. and 10d. The strange-looking sum of 1s. 1d. represents the Irish shilling or 'thirteen,' previously referred to (p. 195), and mention of which occurs in a once-popular street ballad, in the lines:

> 'I gave the Captain six thirteens
> To carry me over to Park Gate.'[3]

[1] *Dublin Chronicle*, 3rd August 1790.
[2] *Hibernia Curiosa.*
[3] See p. 200.

To the inconvenience of the pedestrian, in addition to those already enumerated, must be added the nuisance of street beggars, and the perils of footpads. Dr. Woodward, Bishop of Cloyne, writing in 1773, speaks hopefully of the suppression of 'the nuisance of beggary, grievous beyond the experience of other great cities.' The absence of a poor-rate or any proper provision for the destitute, and the poverty of the country districts, filled the streets of Dublin with applicants for charity, who proved as great a pest to the visitor in the eighteenth century as were the Killarney beggars to the tourist of the latter half of the nineteenth. No sooner had the stranger landed at Howth, the Pigeon House, or George's Quay, than he was assailed by the clamours of crowds of miserable objects, part of the standing army of 2000 city beggars, who accompanied him in his walks abroad, blocked the exits from the shops in which he made his purchases, and against whose persistence the closed doors of a private dwelling alone availed to protect him.

But if the streets by day were rendered unpleasant by these mendicants, as soon as the shades of evening fell the dangers from footpads and highwaymen were infinitely more serious. For instance, we read: 'A few nights since Mr. Hume was attacked by two footpads in Merrion Street, and robbed of two guineas and his watch. They warned him to behave quietly, and give up what he had about him; for if he made any resistance, they would cut him without mercy.'[1] And in the same newspaper: 'Monday se'nnight, Mr. Egan, a reputable citizen, living opposite Bridge Street, in Cook Street, was attacked by a set of villains on the Inn's Quay, opposite that part where the Cloisters formerly were; they took what money he had about him, and two gold chains and seals; nay, gave him a violent blow with a blunderbuss on his head, and abused him otherwise so severely that his life is since despaired of.' Indeed, even

[1] *Town and Country Weekly Magazine*, 19th January 1786.

in the day-time pedestrians were not always safe, as we read, still in the same newspaper: 'The weather these few days past being so remarkably fine, it has tempted the ladies to walk the Circular Road; we therefore caution them not to walk on any part of it that is lonesome; for two ladies, last Tuesday at noon, walking on that part near Donnybrook Road narrowly escaped being robbed by a single footpad, and only for the sudden and fortunate appearance of a gentleman, they certainly would.' That no lack of severity on the part of the authorities can be held accountable for this prevalence of robberies with violence may be inferred from the following account of an execution at Kilmainham.[1] 'The execution of five footpads on Saturday last' (25th June 1785) 'was, by an accident, rendered distressing to every person capable of feeling for the misfortunes of their fellow-creatures. In about a minute after the five unhappy criminals were turned off, the temporary gallows fell down, and on its re-erection, it was found necessary to suffer three of the unhappy wretches to remain half-strangled on the ground until the other two underwent the sentence of the law, when they in their turn were tied up and executed.' This extract is a good example of the sentimentalism in such matters which characterised the period. Three more executions were carried out at the same place on 26th January 1786. The presence of so much wealth in Dublin, while so many of its inhabitants were destitute, must be held accountable for much of this crime, as we find it noted in Twiss's tour that 'footpads, robberies, and highwaymen are seldom heard of except in the vicinity of Dublin.' In the city, however, scarcely a week seems to have passed in which some burglary or robbery with violence

[1] The ancient Danish place of execution was Gallows Hills, east of St. Stephen's Green and south of Lower Baggot Street. A gallows still stood near St. Stephen's Green in 1786, and here the four pirates mentioned, p. 204, were hanged.

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is not chronicled. Such being the condition of the streets, we need scarcely wonder that the roads in the neighbourhood of the city were infested with highwaymen. In a number of the same weekly paper we read: 'The lads of the road were rather unfortunate on Sunday last, and that too on a cruise in which they expected to levy considerable contributions (Donnybrook Road at fair-time), for between the hours of nine and ten, six of them having stopped a capriole (*sic*) near Coldblow Lane and called on the gentlemen therein to deliver their money, one of the gentlemen instantly presenting a musket at them they made a precipitate retreat. Their next attack was on a coach, in which unfortunately for them were four Independent Dublin Volunteers, full armed, two of whom, as soon as one of the robbers presented a pistol at the window, jumped out at the other, and after knocking the villains down with the butts of their firelocks, seized them, notwithstanding a desperate resistance, and brought them to town, where after securing five of them for the night, they had them next morning brought before the sitting magistrate, at the Tholsel, and committed to take their trial.' Indeed, gentlemen belonging to the volunteers often took upon themselves to patrol the streets at night, and thus men of rank might be found discharging the duties now committed to the capable charge of the Metropolitan Police. That crime was not limited to robberies from houses or from the person is indicated by the frequent arrest of coiners; and in March 1766 four pirates, captured near Dungannon Fort, Waterford, were hanged in St. Stephen's Green, and their bodies suspended in chains on the south wall and afterwards removed to the Muglins, a cluster of small rocks near Dalkey Island. The dangers of the streets were further added to by the conduct of the 'Bucks' and 'Bloods,' young men of fashion, who founded the notorious 'Hell Fire Club,' the remains of whose clubhouse still form a landmark

on the summit of one of the Dublin mountains. They are said to have set fire to the apartment in which they met, and 'endured the flames with incredible obstinacy . . . in derision . . . of the threatened torments of a future state.'[1] The conduct of these 'Bloods' may be gauged by the following extract from a contemporary newspaper: 'Three Bloods passing through High Street amused themselves by breaking windows, and on one of the inhabitants complaining of their ill-conduct, they pursued him into his shop, struck him violently, and had the brutality to give his wife a dreadful blow in the face. Two of them were soon obliged to retreat and leave their companion behind, who was lodged in the Black Dog Prison.'[2] Many of these 'Bloods' were known as 'sweaters' and 'pinkin-dindies'; the former practised 'sweating,' that is, forcing persons to deliver up their arms; the latter cut off a small portion from the ends of their scabbards, suffering the naked point of the sword to project; with these they prodded or 'pinked' those unoffending passers-by on whom they thought fit to bestow their attentions. The outrages of these ruffians led to an universal demand for the re-enactment of the 'Chalking Acts.' These Acts imposed extreme penalties on those offenders known as 'chalkers,' who mangled and disfigured persons 'merely with the wanton and wicked intent to disable and disfigure them.' That these provisions were especially directed against young men of the better class is evident from the provision that the offence shall not corrupt the offender's blood, or entail the forfeiture of his property to the prejudice of his wife or relatives. The practice of wearing swords, then universal with men of rank and fashion, fostered the spirit of aggressive outrage on the

[1] *Ireland Sixty Years Ago*, Dublin, 1851, p. 18.

[2] Formerly Browne's Castle (Mayor in 1614), converted into an inn, known, from its sign of a talbot or hound, as the Black Dog, and early in the eighteenth century used as the Marshalsea Prison.

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peaceable citizens, and is also accountable for the prevalence of duelling, in which the most eminent members of the Bar and Senate commonly engaged. Fitzgibbon, the Attorney-General, afterwards Lord Chancellor and Earl of Clare, fought with Curran, afterwards Master of the Rolls. Scott, afterwards Lord Chief-Justice of the King's Bench and Earl of Clonmell, had a duel with Lord Tyrawly on a quarrel about his wife, and afterwards met the Earl of Llandaff in an affair concerning his sister. Nor were the quiet shades of Trinity College free from the practice. The Hon. Hely Hutchinson, when Provost, fought a duel with a Master in Chancery, and his son, following the paternal tradition, fought Lord Mountnorris. In a duel fought on Sunday, 18th November 1787, in the Phœnix Park, the hat of one of the principals was twirled round by his opponent's ball, and the latter received a shot which grazed one of his breast-buttons. The notorious 'fighting Fitzgerald' made it a practice to stand in the middle of a narrow crossing of a dirty street, so that every chance passenger had either to step into the mud, or jostle him in passing. In the latter event a duel immediately followed. It has been calculated that during the last two decades of the eighteenth century no less than three hundred notable duels were fought. Both duelling and riotous conduct were greatly fostered by the prevalence of drunkenness, especially amongst the upper classes. Dublin had long had an unenviable notoriety in that respect. An Irish priest, in a Gaelic address to his countrymen from Rome, towards the close of the seventeenth century, styles his native city Ꝺꞇ Cluꞇ nꞇ pleꞇꞅꞁ ꝼiouol—that is, 'Dublin of the Wine Bottles.' Winetavern Street is one of the oldest streets of the city; and in the reign of Charles II., with a population of 4000 families, there were 1180 alehouses and 91 public brew-houses.[1] In 1763 the importation of claret, the fashionable drink of the upper

[1] Sir William Petty.

classes, had reached 8000 tuns, and the bottles alone were estimated at the value of £67,000. Fathers exhorted their sons to 'make their heads while they were young,' and bottles and glasses were alike constructed with rounded ends, so that the former must perforce be passed from hand to hand, and the latter must be emptied before being set down. The Bar, the Church, the Senate, the Medical profession, even the Bench itself, were alike subject to this degrading excess; and drunkenness was so common, especially amongst the higher grades of society, as to entail no social censure whatsoever.

Social Life in Eighteenth-Century Dublin

Still Dublin contained many worthy and public-spirited citizens, to some of whom much of her present condition is largely due. In 1731 was founded a society under the modest title of 'The Dublin Society,' to which the city has since owed an ever-increasing debt of gratitude, and of which Lord Chesterfield said that 'it did more good to Ireland with regard to arts and industry than all the laws that could have been framed.' Its inception was mainly due to two private citizens, Mr. Thomas Prior and Dr. Samuel Madden. After having been in existence for fifteen years its operations had been so successfully extended as to obtain an annual bounty of £500 from the Civil List, and in 1750 it received a Royal Charter and was incorporated 'for Promoting Husbandry and Other Useful Arts in Ireland,' being henceforth assisted to this end by successive grants from the Irish Parliament. In the last decade of the century this Society had commenced the laying out of the present beautiful Botanic Gardens at Glasnevin, then a fashionable suburb on the right bank of the river Tolka, in grounds formerly the demesne of Tickell, the poet; the yew-tree walk in the gardens still bearing the name of 'Addison's Walk,' from the poet's friend, who often stayed with him here. The last act of the Irish Parliament was a grant of £10,000 to the Society, of which sum £1500 was to be devoted to the completion of the Gardens. The Botanic Gardens

are now under the management of the Department of Agriculture and Technical Instruction.

Of the churches built during the eighteenth century the chief survivals are St. Ann's, St. Catherine's, St. Mark's, St. Thomas's, St. Werburgh's, and St. Matthew's, Irishtown. The existing parish of St. Matthew, constituted soon after the passing of the Irish Church Act of 1870, originally formed part of the parish of Donnybrook. In 1704 the church was erected under the style of 'The Royal Chapel of St. Matthew, Ringsend,' and was a royal donative chapelry without cure of souls but subject to episcopal jurisdiction. Originally founded to meet the spiritual needs of the revenue officers and other English dwellers in the little port, it was continued first as a garrison chapel, and later for the use of an English eighteenth-century colony of fishers and other sea-going folk whose descendants still form an appreciable element of the population. The church was restored and enlarged in 1878-79. St. Ann's, Dawson Street, was built in 1707 on a site presented to the parishioners of St. Bride's (p. 96) by Joshua Dawson, Esq., when St. Ann's was erected into a distinct parish. The present very striking front was built in 1868-69. The church of St. Catherine in Thomas Street, designed by John Smith, was erected, 1760-69, on the site of the Abbey of St. Thomas, afterwards Thomas Court, founded in honour of St. Thomas à Becket by Hugh de Lacy, a very flourishing twelfth-century foundation outside the city walls. It was granted to the Brabazon family (Earls of Meath) by Henry VIII., and from them the old Liberty of St. Thomas acquired the title of the Meath Liberty. It has a classical granite façade; in the centre four Doric semi-columns support a pediment, and in the intervals of the central columns is the principal entrance between two Ionic pillars. The unfinished western tower contains the belfry, and was originally intended to have supported a steeple and spire. The stucco-work of the recess which contains the com-

munion table is worthy of notice. The church of St. Mark in Great Brunswick Street, 1729, has little architectural merit. A wooden pulpit in the churchyard, divided from a busy thoroughfare by a railing, is used in open-air services held on Sunday evenings in summer. The church of St. Thomas in Marlborough Street was copied by John Smith from a design of Palladio, and built 1758-62. It has a low Corinthian façade, and the appearance of the church, as seen from Gloucester Street, is ugly in the extreme, the huge bulk of the body of the church with its enormous roof dwarfing the elegant Palladian front. A steeple, to consist of two pilasters and two three-quarter columns of the composite order supporting an entablature and pediment, for which a design had been prepared by an architect named Baker, would have done much to remedy this unsightliness, but was never carried out.

The church of St. Werburgh, in the street of the same name, possesses much more interest, historical and otherwise, than any of its contemporaries. A church was here dedicated in Danish times to St. Martin, the ruins of which were still traceable in 1632, and close to it was built, within seven years of the Anglo-Norman settlement, the church of St. Werburgh, 'so called of a Cheshire virgin.'[1] This foundation is mentioned among Dublin churches in a bull of Pope Alexander III. of 1179. It included two chapels, Our Ladie's and St. Martin's, and was burned in 1311. The dedication is accounted for by the Bristol settlement under Henry III. St. Werburga was daughter of Wulfhere, Saxon king of Mercia (d. 683), and the Cathedral of Chester was formerly the Abbey of St. Werburgh. She was not only abbess of the Chester convent, but had the direction of many other foundations, and one of the oldest churches in Bristol is also dedicated to this saint.[2] The neighbouring church of St. Mary del

[1] Stanihurst.

[2] *Chester*, in the present series, p. 30. Bertram C. A. Windle.

Dam (nearly on the site of the City Hall), was parochially united to St. Werburgh's by Archbishop Browne, about 1550, when the former became a secular building, and was leased to Sir George Carew, Earl of Totnes, and subsequently to Richard Boyle, Earl of Cork, who erected Cork House on its site, from which the sharp ascent to the Castle still bears the name of Cork Hill. In 1710, the church being so decayed and ruinous as to be unsafe for public worship, and insufficient for the wants of the increasing parish, Captain Thomas Burgh, M.P. for Naas, Surveyor-General for Public Buildings, was entrusted with the erection of the present structure: this was completed, so far as to admit of the celebration of divine service, in 1719, at a cost of £8000, a grant from the Crown of the site of the former Treasury providing the greater part of the necessary funds. A bequest of James Southwell, in 1728, of £431, provided a clock and peal of six bells, set up in 1732. The tower, a lofty octagon, adorned with Ionic pilasters, was completed by a gift of £300 from the Dublin Corporation, and in 1731 were added a wooden dome and cross. On November 9th, 1754, an accidental fire, believed to have been caused by emptying the candle-snuffers on the straw matting covering the floors of the pews, destroyed the roof, dome, organ, pews and galleries, and injured the tower. The parishioners though numerous and mainly Protestant—in 1630 there had been 239 householders of whom only 28 were Roman Catholics—were slow to re-edify their church, and in four years had only subscribed £500. A grant was procured from George II. of £2000, and the Reverend Sir Philip Hoby, then incumbent, bequeathed at his death £1000 to build a spire and procure a new organ. The restoration was completed by 1759, and nine years later the spire, rising 160 feet above ground level and said to have been the lightest and most elegant in Ireland, was added. From a square structure rose a graceful and slender octagon supported on eight rusticated pillars

with intervals between, and terminating in a cross, afterwards replaced by a gilt ball. After having stood for forty years this spire was believed to be out of the perpendicular, and a grand jury presentment in 1810 decreed its removal. Though Francis Johnstone undertook to secure it on arched vaults, his plans were rejected; and, on the proposal of Edward Robbins, Master of the Corporation of Bricklayers, it was taken down at a cost of £450. The tower was demolished in 1836, the bells unhung and placed in the vestibule, and five of them sold in 1855. Notwithstanding the loss of the superstructure the exterior of the church is still of considerable beauty. The classical front consists of two storeys, the first or basement ornamented by six Ionic pilasters supporting handsome plain entablatures, and having three entrances, a large Doric gateway, over which is a semi-circular pediment, and small doorways on each side, leading to the north and south galleries. The second storey is Corinthian, has a large window lighting the bell-loft, and is crowned with a pediment. Above this formerly stood the belfry storey surmounted by a low parapet, from which the spire rose gradually. In 1829 the church is believed to have been singular among Dublin parish churches in the possession of a stained glass window in which figures were introduced; a further proof of the puritan leanings of the city church-goers. The beautiful carved pulpit originally stood in the Chapel Royal, and was thence removed to the church of St. John in 1864, being replaced by one of stone. On the union of this parish with St. Werburgh's in 1877 the former church was closed and the pulpit transferred to the latter. It is commonly believed to be the work of Grinling Gibbons, but this appears more than problematical. Beneath the church are twenty-seven vaults, two being under the chancel. To one of the latter the body of Lord Edward FitzGerald was removed on his death in New Gate in 1798 (p. 160); and in another of the vaults is buried Sir

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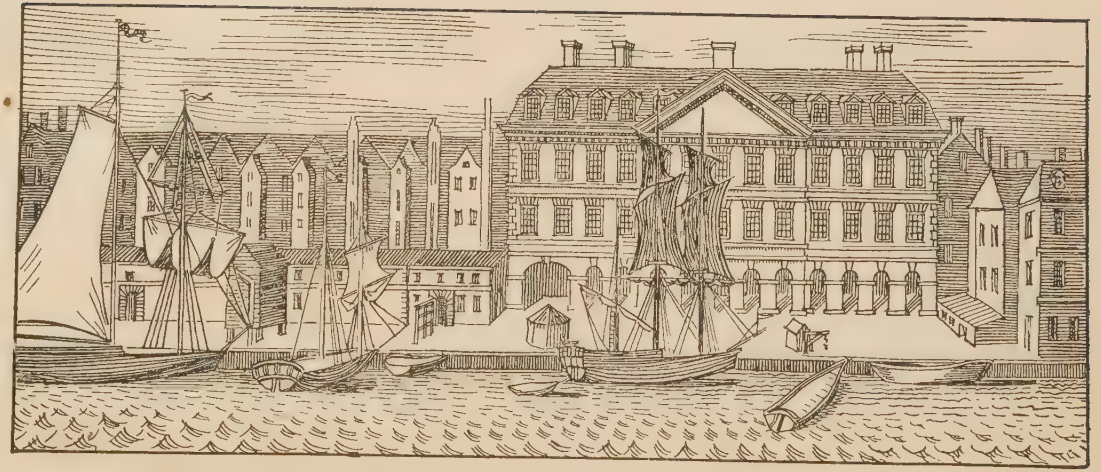
James Ware, the antiquary (1594-1666). Strangely enough, in the east corner of the graveyard was interred, in 1841, Major Henry Charles Sirr, the officer who effected the arrest of Lord Edward. Built into the exterior of the south wall are the remains of an Altar-tomb of the FitzGerald family, transferred successively from the Priory of All Hallows (p. 114) to the church of St. Mary del Dam and thence to a pew in the old church of St. Werburgh. The church plate dates from the seventeenth century, one of the patens being the gift of Thomas Doggett, churchwarden, 1693, father of the comedian (p. 317). On the south side of the church in the seventeenth century stood the 'main guard' of the city, where military offenders were forced to 'ride the wooden horse.' It was afterwards used as a watch house. A passage from St. Werburgh Street to St. Nicholas Street was known at the close of the twelfth century as Vicus Sutorum or Le Sutter Lane; and at its entrance in St. Werburgh Street the Four Courts Marshalsea was built about 1580, but afterwards removed first to Bridge Street and later to Molesworth Court.

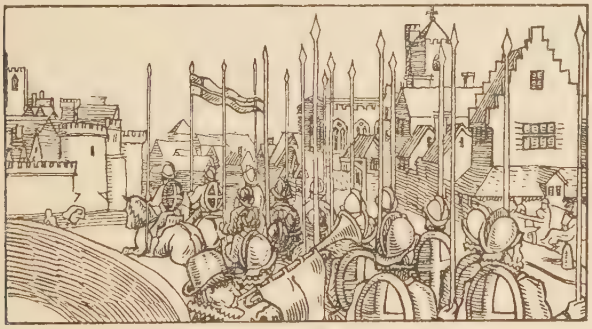


THE CUSTOM HOUSE, ESSEX BRIDGE, SEVENTEENTH CENTURY

CHAPTER VII

MUNICIPAL DUBLIN

THE municipal history of Dublin may be said to commence with the charters of Henry II. (p. 34) and John (p. 37); but for centuries thereafter the citizens had little control of the affairs of their city. The fact



SEVENTEENTH-CENTURY FORAY FROM DUBLIN

that Dublin was the capital of the Pale, and the head-quarters, as it continued to be for at least four centuries, of the English garrison in Ireland, brought it under the direct control of the resident Viceroy, under whatever title he might exercise that office. Nevertheless certain civic rights were from time to time conceded, rights stiffly upheld by the sturdy descendants of the Bristol colony

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and their Welsh co-partners.[1] It was not, however, till the close of the seventeenth century that the complete control of the city was placed in the hands of the civic authorities, and for wellnigh two centuries thereafter they continued to rule it with a rod of iron. But we must not hastily conclude that this implied what would now be meant by popular control. It closely resembled the Government of Florence in the thirteenth century by the 'Arti' or Gilds,[2] and had nothing in common with modern municipal rule; and it was not till the election of the New Corporation in 1841, under the provisions of the Irish Municipal Reform Bill, that, by the exertions of Daniel O'Connell, Dublin could rightly be termed an Irish city, or that her citizens, as a whole, had any voice in the ordering of her affairs. The present Roman Catholic Archbishop of Dublin, Dr. Walsh, emphasised these facts when, in an address delivered on 12th March 1905, he referred to Dublin as 'at one time the capital of the Pale, later on . . . the chief home and centre of the English colony in Ireland, but to-day the chief centre of one of the greatest forces at present working for the restoration of our national life,' referring to the Irish language movement.

The charter of Henry II. gave, as we have seen (p. 34), to the burgesses of Dublin freedom from all imposts throughout the United Kingdom; and that of King John ordered that 'the citizens shall have all their reasonable gilds as the burgesses of Bristol have or had.' In 1217 Henry III. granted the city of Dublin to the citizens in fee farm at 200 marks per annum; and gave permission to them and their heirs 'to elect from among themselves annually a loyal and discreet Mayor,' though the title does not seem to have come into general use

[1] We find in 1671 a special sermon preached to the Lord Mayor, Sir John Totty, a native of Chester, and to 'the rest of his worthy friends and countrymen of that ancient city.'

[2] *History of the Commonwealth of Florence.* T. A. Trollope, vol. i. p. 176.

for nearly two centuries. In 1308 John le Decer was appointed the first Provost and Richard de St. Olave and John Stakebold the first sheriffs. By an ordinance of Edward III., dated 22nd November 1363, citizens should be impleaded nowhere but in their Gildhall within the city,—in Winetavern Street. In 1402, during the Lord-Lieutenancy of Thomas of Lancaster, the citizens, headed by John Drake, marched south along the coast, and defeated the O'Byrnes near Bray, killing 500 of them; and on the feast of Corpus Christi 1406 inflicted another defeat on the Wicklow Irish, and fixed the heads of the slain over the city gates. King Henry IV. granted to the Provost in recognition of these services the privilege of having a gilt sword, 'in like manner as the Mayor of London,' borne before him. Three years later Thomas Cusack was the first to assume the title of Mayor, Richard Boye and Thomas Shortall being his bailiffs, and in 1548 the title of these latter officers was altered to that of sheriff by Edward VI., John Ryan and Thomas Finiary being appointed the first sheriffs of Dublin. In 1485 Richard III., probably in recognition of the notorious Yorkist sympathies of Dublin, had constituted the Mayor and Recorder justices of oyer, terminer, and gaol-delivery. In 1660 the loyalty of the Dublin citizens to the restored Charles II. was by him rewarded by conferring on the Mayor the right to have borne before him a cap of maintenance, presenting him at the same time with a golden collar of S.S., and giving him the command of a foot company in the standing army of Ireland. The latter questionable privilege was commuted five years later for a sum of £500 per annum, to be paid in perpetuity out of the revenue of Ireland, and the style of Lord Mayor was authorised for the chief magistrate, the first to bear that dignity being Sir Daniel Bellingham. In 1672 new rules 'for the better government of the city of Dublin,' were introduced by Arthur, Earl of Essex, Lord Lieutenant, which placed matters on the

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footing which they occupied till 1759. In the troubles attending the war between James II. and William III. in Ireland the gold chain of the mayoralty had disappeared,[1] and in 1697 Bartholomew van Homrigh, then Lord Mayor, obtained from the King a royal donative of a new collar of S.S., value £1000, having a miniature likeness of William III. attached thereto. In 1759 a further Act for regulating the Corporation of Dublin became law, whereby the junior gilds acquired considerable privileges. It must be remembered that no person was qualified to be elected to the common council of the city 'who for the time does not, or some time theretofore did not follow as his public and known occupation some trade, or did not serve an apprenticeship therein'; that is to say was not a member of one of the gilds. The Lord Mayor and Board of Aldermen had the power of rejecting a number not exceeding ten out of the ninety-six who constituted the common council, who should be ineligible for election for three years, in order that 'no person who shall distinguish himself for raising factions and dissensions among the guilds shall have any chance to succeed by means so prejudicial to every other individual.'[2] At the beginning of the nineteenth century the constitution of the municipal Government of Dublin was as follows. The Corporation consisted of a Lord Mayor, twenty-three aldermen, and a common council. The Lord Mayor was annually elected from among the aldermen by a majority of that body with the approbation of the common council, and the consent of the Lord Lieutenant and Privy Council. He was *ex officio* a justice of the peace for the county of the city, admiral of the port of Dublin and chief judge of the Lord Mayor's and

[1] It was said to have been carried off by Sir Michael Creagh, Lord Mayor, who, in the words of a later rhymester:—

'stole the collar of gold
And sold it away to a trader.'

[2] Petition, 25th January 1760.

Sheriffs' Courts. The aldermen, who were also justices of the peace for the city, were elected for life from among such common-councilmen as had served the office of sheriff, and were termed sheriffs' peers; each on his election paid £400, £105 of which went towards the support of the King's Hospital (p. 110) and the remainder for the repair and embellishment of the Mansion-house. The sheriffs were annually elected at Easter by the Lord Mayor and aldermen from a list of eight freemen nominated by the common council, and must possess the qualification of real or personal property to the clear amount of £2000. Their appointment was subject to the approval of the Lord Lieutenant and Privy Council. The members of the common council were chosen by ballot from the different gilds. Of these latter there were twenty-five, at the head of which, corresponding to the Arti Maggiori of Florence (p. 216), stood the gild of the Holy Trinity or gild of Merchants, mentioned as the 'Trinitie Yeld' in the Assembly Roll of 1551, which returned thirty-one representatives out of the total of ninety-six. The others known as minor gilds were the Tailors, Smiths, Barber-surgeons, Bakers, Butchers, Carpenters, Shoemakers, Saddlers, Cooks, Tanners, Tallow-chandlers, Glovers, Weavers, Dyers, Goldsmiths, Coopers, Felt-makers, Cutlers, Bricklayers, Hosiers, Curriers, Brewers, Joiners, and Apothecaries. In some of these certain early gilds had been absorbed as 'wings.' In 1840 the Irish Municipal Reform Bill became law, and the following year the first town council under the New Corporation Act was elected on the 26th of October, Daniel O'Connell, Esq., M.P., who had been mainly instrumental in procuring the change, being sworn in as Lord Mayor on the 18th November following. The subsequent history of the City fathers, though often stormy, has been in the main uneventful. The Home Rule movement of the last quarter of a century has done much to limit the choice of the citizens in respect of their

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municipal representatives; the *popolani grassi*, to use the cognate Florentine term, or wealthier merchants, being largely Unionist in politics, the *populo minuto*, or small folk, have been enabled to rule the roost.

Having thus briefly sketched the main facts of the municipal history of Dublin, it may be of interest to go into some of the details of that history. At an early period struggles with the clergy were of common occurrence. In 1262 a contention arose with the convent of Christchurch concerning the tithe fish of the Liffey, a moiety of the waters of which had been granted to the citizens by King John in 1200, with its appurtenances for fishing. In the *Liber Albus*, or 'White Book of Dublin,'[1] containing transcripts of documents from the thirteenth to the seventeenth century, we find that the Abbey of the Blessed Virgin Mary claimed the right 'for a little bote to fish on the Liffe and the presmeysy' (or right to take a 'mease,' about 500 herrings) 'claymed by the said Abbotte of Dublin.' But fishing rights, then doubtless much more valuable than now, including the right to place stake-nets in the tide-way, were not the only subject of dispute. In 1267, for an alleged violation of the privileges of the church, the Mayor and citizens were solemnly excommunicated, and the quarrel only composed by the intervention of the Lord Justice and Council. Fifty years later the contending parties were for once in agreement, having united to burn one Adam Duffe O'Toole on 'Hogging Grene,' now College Green, 'beside Divelin' for blasphemously denying the Incarnation. But in 1434 the Mayor and citizens had again to do penance for violating the privileges and abusing the Abbot of St. Mary's. In 1512 the Mayor was obliged to walk barefoot through the city in public procession, in expiation of the offence of the citizens in profaning the sanctuary of St. Patrick's Cathedral, by engaging in

[1] This book, consisting of one hundred and eleven leaves of vellum, came into possession of the municipal authorities in 1829.

a riot with the followers of the Earl of Ormonde, the Dubliners having constituted themselves a body-guard for the Lord Deputy, the Earl of Kildare. On the other hand the clergy were of no small service to the city on many occasions. The Old Bridge, hence known as the Friars' Bridge, was rebuilt by the Dominicans, and a toll levied by them of one penny for every carriage or beast of burden that crossed it.

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The citizens, as was natural from the proximity of their Irish neighbours, the turbulent septs of O'Byrne and O'Toole, early developed warlike proclivities. In the City Assembly Roll, 1454, it is enacted that 'no prentise of merchande shulde be admitted unto the fraunches of the saide cittie till he have a jake-bowe, shefe, sallet,[1] and swerde of his owne, and all prentises of other craftes to have a bowe, arrouys, and a swerde.' In 1402, as we have seen (p. 44), John Drake defeated the O'Byrnes at Bray. In 1410 a force led by the Lord Deputy in person was less successful in an invasion of the territories of the same sept, but nine years later 'taxed' Castlekevin in Wicklow. In 1423, and again three years later, the citizens were recouped for their expenses in fitting out an expedition against the Irish of Louth, a 'concordatum' of £19, 17s. 4d. being granted on the first occasion, and £20 on the second. In 1472 the fraternity of arms or Gild of St. George was established by parliament for the defence of the Pale, of which the Mayor of Dublin for the time being was always to be a member, but it was abolished after having been in existence for only twenty-four years. At the beginning of the sixteenth century the mayor and armed citizens took part in the bloody and decisive battle of Knocktuogh, in Galway, besides engaging in many 'hostings' nearer home in Wicklow, Leix, and Meath. In 1556, owing to the turbulence of the Kavanaghs, who

[1] A light helmet, cf. Shakespeare's *Henry IV.* Part II. Act iv. sc. 4, line 13.

were plundering the southern parts of the county Dublin, a strong body of the citizens marched against them, hemmed them in in their stronghold of Powerscourt, and forced them to surrender. No less than seventy-four of the prisoners were hanged in Dublin; and the mayor, John Chaloner, was encouraged to import, at his own expense, cannon and muskets for the use of the city. The castle of the Kavanaghs became the property of Marshal Wingfield, ancestor of the Viscounts Powerscourt, in whose residence, Powerscourt House, Enniskerry, on the site of the old stronghold, is an oil painting of the Marshal. Again, ten years later, William Sarsfield, then Mayor, marched to the relief of Dundalk, forced the great Shane O'Neill to raise the siege, and returned to Dublin with great booty. For this exploit he received the honour of knighthood. Nor were military operations the only outlet for the warlike spirit of the people of Dublin. In 1405 a fleet fitted out by them ravaged the coast of Scotland, and made a descent on Wales, whence they carried off the shrine of St. Cubie, which they deposited in Christchurch; and in 1558 Rathlin Island, off the north coast of Antrim, was taken by the Lord Deputy Sussex with the assistance of the citizens. In the seventeenth century the gilds maintained their military organisation. In the records of the Gild of the Holy Trinity, or Dublin Gild of Merchants, we find in 1623 William Bushopp,[1] captain, Alderman Patrick Gough, lieutenant, and Thomas Taylor, ancient (or ensign). In 1664, the old colours being 'much torn and unfit to march with for the credit of the gild, new colours were ordered to replace them,' and two years later 'every brother attending the display was ordered to wear a decent feather, according to the colours of the corporation.'[2]

Dublin has been at all times jealously careful of its

[1] In 1612 Thomas Bishoppe had been Mayor.

[2] *Journal R.S.A.I.* for 1900, vol. xxx. pp. 60-61.

civic jurisdiction, the bounds of which were minutely determined in the charter of John, then Lord of Ireland and Earl of Mortain, dated 15th May 1192. This grant authorises 'his citizens of Dublin, both within and without the walls there, to have their boundaries as perambulated on oath by good men of the city under precept of his father, King Henry—namely, from the eastern part of Dublin and the southern part of the pasture which extends so far as the gate of the church of St. Keivin, and thus along the way so far as Kilmerecaregan,[1] and so by the mear of the land of Duvenolbroc (Donnybrook) as far as the Dother (Dodder), and from the Dother to the sea, namely at Clarade,[2] near the sea, and from Clarade to Renniuelan[3]; and on the western part of Dublin, from the church of St. Patrick, by the valley (Coombe), so far as Karnanclonegunethe, and thence so far as the mear of the land of Kylmenan (Kilmainham), beyond the water of Kilmeinan, near the Auenelith (Liffey), so far as the fords of Kilmehanoc; and beyond the water of Auenelith, towards the north, through Ennocnaganhoe, and thence so far as the barns of the (Priory of the) Holy Trinity; and from these barns so far as the gallows, and so by the mear between Clunlith (Clonliffe) and Crinan, so far as Tolekan (the Tolka), and thence to the church of St. Mary of Houstemanebi (Ostmanby).'[4] The perambulation of the boundaries referred to in this grant gave occasion to the triennial 'riding and perambulating of the franchises, libertys, meares, and bounds of the city,' a picturesque ceremony whose description was commonly corrupted into 'riding the fringes.' In this procession all the twenty-five gilds took part, each preceded by a large platform on wheels drawn by teams of handsome horses, and showing the nature of the handicraft practised,

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[1] Or Kilmakergan (between Ranelagh and Leeson Park).
[2] Probably a small stream entering the sea at Merrion.
[3] Probably Kill o' the Grange, near Monkstown.
[4] Dublin Assembly Roll. *Calendar of Ancient Records of Dublin.* Sir John T. Gilbert.

with the banner or other representation of their patron saint. In the White Book of Christchurch occurs a description of the route taken in riding the franchises in 1488, as follows:—

'In primis: the said Mayr and his breethrne tooke ther way, in the name of God, first owte of the Damey's Gate, and soe forth by the long stone of the Stayn (p. 18), levyng All Hallous (now Trinity College) on ther right hand, and soe by the Ampnlyffy (Liffey) is side tyll they came to the Rynge's ende . . . and soe estward uppon the Strone (strand) on the south side, as far as a man might ride and keste a spere in to the see; and then a yeman named William Walsh rode into the watyr and keste a spere into the see at lowe watyr as far as he moghte, and so fer extendeth the fraunches of the seid cittie estward in both the sides of the watyr. And then they ridde bakward till thei came to the blak stone be Este Myrrionge (Merrion), and left Mirryonge on the righte hand, and ridde over a meare westward till thei came to Our Lady well, and so straight over the said mer tyll they came by the gate of Smothescourt (Simmonscourt) and so about the greene and over the ford of Donabrooke . . . and so forth the streygt wey till thei came to St. Kevynes gate, and from that northward unto the lane that the cros of stone ys in: and be cause the dyche of that lane was faste they brake a shard and put men over the dyche, and went throw the lane to the hy way be este Seynt Pulchris (St. Sepulchre's, p. 57), and so left Seynt Pulchris and all St. Patrikke's close over the lyfte hand till they came to an old lane ionnynge (joining) faste to the north side of the chauntor is (his) orchard or hagard place . . . and so threw the strete southward till they come to William Englysh is (his) hous, and so throw that hous and over the roffe of an other hous and throw the gardynes till they came to the Combe, and owte at the Combe gate till they came to the Cowe Lane, and so forth from that to Carnaclon-

gynethe, that is bei Dolfynesberne (Dolphin's Barn),' and so by Kilmainham through the Liffey by the lands of the Prior of Christchurch to Glasnevin, skirting the gallows of the Abbot of St. Mary's Abbey, to Ballibogh and the river Tolka, and over the river southward to the sea, thence westward by the Liffey to St. Mary's Abbey, where they encountered the Abbot, who said 'that they did hym wrong, for they shold have ridden be west the Abbey, and so forth to the see.'[1] In 1603 a similar account has been preserved. In all these it is noticeable how minute are the particulars of the route when it borders on the liberties of St. Sepulchre, St. Thomas, and St. Mary's Abbey, and of the Prior of Christchurch, as the struggle for jurisdiction between the clergy and the citizens was a constant source of friction. How extensive were the powers of the spiritual authorities may be inferred from the constant mention of the gallows erected within the liberties of each of them. Even the maritime sway of the Mayors was subject to ecclesiastical encroachments. In a petition to King Edward III., dated 5th July 1358, the citizens complain that, owing to want of deep water at the mouth of the Liffey, vessels laden with wine, iron, and other commodities have to anchor at the port of Dalkey, a town of the Archbishop of Dublin; and 'upon an inquisition *ad quod damnum*, 21st March 1372, the jury found that it would be of no damage to the King or others to grant to the Mayor and citizens of Dublin the customs of all merchandise brought for sale, either by land or sea, between Skerries and Alercornshed, otherwise Arclo.—46 Edward III.'[2]

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Many references to the riding of the franchises occur in such records of the gilds as have been preserved. For instance, in 1731 the Barber-surgeons were directed 'to ride in the same dress with Tye perukes and long cravats as usual'; and from *Faulkners' Journal* of 1st August

[1] Dublin Assembly Roll. *Calendar of Ancient Records of Dublin.* Sir John T. Gilbert.

[2] *White Book of City of Dublin.*

1767 we find that the colours of the Barbers 'were purple, cherry, and red, while those of the Apothecaries were purple and orange.'[1] The Gild of Cutlers, Painter-stainers, and Stationers, or Gild of St. Luke the Evangelist, borrowed the 'long-tail horses' of the Earl of Kildare, whom they had presented with their freedom, in 1755, and the brethren on this occasion all wore 'hatts edged with gould, cockade red, blew and yellow, with yellow gloves tipped with blew, shirt with red silk, and bound with red ribbond. All to be of Irish manufacture.'[2] In 1649 a warrant signed by John Pue, Mayor, required the Goldsmiths' Company to attend on the 10th September at Christchurch meadow at four o'clock in the morning, decently furnished with horse and arms. Each brother was supplied by the gild with two yards of broad ribbon of their own distinctive colours, yellow and red, to which purple was added in 1692. In deference to a similar precept of the Lord Mayor in 1701, 'two new trumpet-banners were ordered, two silver trumpets having been purchased a short time before, and the standard and staff were directed to be painted.'[3]

Another civic ceremony took place on May Day. On that day it was customary for the young men of the city to assemble for martial exercises on Oxmantown Green under the leadership of the Mayor of the Bull-ring[4] (p. 228), a custom revived in 1666 by William Smith, then Lord Mayor; and at the beginning of the eighteenth century the Mayor and Corporation were wont to assemble on May Day in St. Stephen's Green, accompanied by the city gilds. Pageants were not of infrequent occurrence. As early as 1538 plays were acted at Hoggen Green before the Earl of Ossory, Lord Justice. The practice of performing plays or mysteries

[1] *Journal R.S.A.I.* for 1903, vol. xxxiii. p. 232.
[2] *Ibid.* 1900, vol. xxx. p. 145.
[3] *Journal R.S.A.I.* for 1901, vol. xxxi. pp. 127-29.
[4] 'The musters on Maie daie and Saint Peter his eeve are assigned to the Maior and Sheriffs of the Bull-ring.'—Stanihurst.

had indeed been discontinued in the seventeenth century, but they were replaced by less pretentious exhibitions, to which each gild contributed something having reference to its own peculiar craft, from classical mythology or from Holy Writ. Thus the Smiths presented episodes from the myths of Vulcan and his consort Venus, the Vintners personated Bacchus, the Tailors Adam and Eve, the Carpenters SS. Joseph and Mary. The festival of Corpus Christi (first Thursday after Trinity Sunday) was commonly selected for these festivities; but St. George's Day (April 23) had a special representation of the old legend of the Dragon in honour of the Saint. For the latter pageant very special regulations are to be found in the 'Chain Book' of Dublin,[1] or rather in a transcript made in the seventeenth century headed 'Out of the Chaine Book of Dublin, preserved in the British Museum.' From this we find that 'the Mayor of the yeare before' was 'to find the Emperour and Empress with their followers well apparelled—that is to say the Emperour, with two Doctors, and the Empress, with two Knights, and two maydens to beare the traine of their gownes, well apparelled,' and the Gild of St. George was directed to pay them their wages.

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'*Item*: Mr. Mayor for the time being to find St. George a horseback, and the wardens to pay three shillings and four pence for his wages that day. And the Bailives (Sheriffs) for the time being to find four horses with men upon them, well apparelled, to bear the pole axe, the standard, and the Emperour and St. George's sword.

'*Item*: the elder master of the zeald (gild) to find a mayd well apparelled to lead the dragon; and the clerk of the market to find a good line for the dragon.

'*Item*: the elder warden to find St. George, with four trumpettors, and St. George's to pay their wages.

[1] Said to have been chained in the Gild-hall for reference by the citizens.

'*Item*: the younger warden to find the King of Dele and the Queen of Dele, with two maydens to beare the trayne of her goune, all wholy in black apparell, and to have St. George's chappell well hanged and apparelled to every purpis with cushins, russhes, and other necessaries belonging for said St. George's day.' From the last item it would seem that the action took place in the chapel of St. George.

For the Corpus Christi celebration the glovers enacted Adam and Eve 'with an angill followyng berrying a swerde,' the corvisers or shoemakers Cain and Abel, the 'maryners, vynters, ship-carpynderis and samoun takers (salmon fishers), Noe, with his shipp,' the weavers the sacrifice of Isaac. The goldsmiths appeared as 'the Three Kyngs of Collyn (Cologne) ridyng worshupfully with the offerance, with a sterr afore them.' The barbers presented Annas and Caiaphas 'well araied accordyng,' the 'bouchers' enacted 'tormentours, with their garmentis well and clenly peynted,' and the 'smythis, shermen (cloth-shearers), bakers, sclateris, cokis, and masonys, Pharo with his hoste.' The 'skynners, house-carpynders, tanners and browders' (embroiderers), were cast to represent the flight into Egypt, and were to provide the 'body of the camell and Oure Lady and hir Childe well aperelid, with Joseph to lede the camell, and Moyses with the children of Israell, and the portors to berr the camell,'—a crowded programme; and finally 'the steyners and peyntors' were to 'peynte the hede of the camell.' An important official in all these ceremonials was the Mayor of the Bull-ring, 'an officer elected by the citizens to be, as it were, capteine or gardian of the batchelers and the unwedded youth of the civitie. He is termed the Maior of the Bull-ring, of an iron ring that sticketh in the Corne-market, to which the bulles that are yearlie bated be usuallie tied.'[1] The office fell into

[1] *Description of Dublin in* 1577 by Richard Stanihurst (*Holinshed's Chronicles*).

desuetude during the reign of James I., and is last mentioned in 1632.

Nor were banquets, as befits municipal dignitaries, of infrequent occurrence. In 1561 Thomas Fitzsymon, Mayor of Dublin, had entertained the Earl of Sussex and the Privy Council at a dinner which was followed by a performance of the 'Nine Worthies,'[1] and 'a rich banquet,' after which 'the Mayor and his brethren with the city music attended the Lord-Lieutenant and Council to Thomas Court by torchlight.' Indeed, eating and drinking occupy no small space in the accounts of the city gilds. In November 1691 the Goldsmiths' Company voted £6 for carrying on a treat for General Ginckel, General-in-chief of the forces in Ireland of their Majesties King William and Queen Mary. The feast was given in a very large apartment on the eastern side of the Tholsel (p. 239) in Skinners' Row, in which the city banquets were usually held, and concluded with a ball and most excellent fireworks. In 1703 a warrant from the Lord Mayor was received by the Corporation of Barber-surgeons, announcing a dinner to the Duke and Duchess of Ormonde for the 12th August at St. Stephen's Green. 'Each brother was ordered to pay a sum of three shillings towards the dinner, for which sum, in addition to dinner, he would receive a bottle of wine.'[2] On this occasion the Corporation of Dublin marched through the city with their pageants on their way to the entertainment. The music for these pageants and banquets must have been for the city fathers a subject of anxious thought. We have seen the purchase of two silver trumpets by the Goldsmiths' Company. But the trumpeters were at least equally necessary. And in the records of the Gild of St. Luke the Evangelist we read that:

'Whereas Charles Linvel, trumpeter, was hyred to sound before our Corporation on last Fringe day, but he

[1] Cf. Shakespeare's *Love's Labour's Lost*.
[2] *Journal R.S.A.I.* for 1903, vol. xxxiii. p. 232.

not performing as he should, the House have thought fitt not to give him full demand, being four guineas, but offered him two lowedores (Louis d'or), which he refused, and the House then ordered that if the Master pleased to offer him two guineas, which, if he do not take, the House will stand by the Master in refusal of payment thereof.'[1] In addition to the civic trumpeters and drummers a company of musicians was employed by the municipality, and furnished annually with light-blue livery cloaks bearing the city cognizance.

Each gild had its own hall or place of meeting, most of which have now disappeared. The Gild of Glovers and Corporation of Brewers had their halls in Hoey's Court, off Ship Street. The Joiners and Coopers were lodged in Castle Street, hard by. At St. Audoen's arch (p. 52) at the close of the eighteenth century were the halls of the Smiths, or Gild of St. Loy, the Bakers[2] or Gild of St. Anne, the Butchers, or Gild of the Virgin Mary, the Feltmakers, and the Bricklayers, or Gild of St. Bartholomew; while the Corporation of Tanners kept their hall in the tower over the arch. The site of the Carpenters' hall is now occupied by the Widows' Alms-House of St. Audoen's Parish. Taylor's Hall in Back Lane, built by John Shudell, Master of the Gild, in 1710, is still in existence (p. 238). Here, in the beginning of the nineteenth century, the following gilds held their meetings, being without local habitations of their own, viz. the Butchers, Smiths, Barbers, Saddlers, Glovers, Skinners, Curriers, and Joiners. The Merchants' Gild, or Fraternity of the Blessed Virgin Mary, were established in 1478-9 in the building called the Chapel del Marie du Grace on the Brygge End. Their modern hall, a substantial stone building on Merchants' Quay, now shelters the Merchant Taylors' Endowed School, removed in 1873

[1] *Journal R.S.A.I.* for 1900, vol. xxx. p. 146.

[2] Previous to 1701 the Bakers had their hall in Casey's Tower, demolished 1753.

from the hall in Back Lane. The Weavers' Hall in the Coombe, a venerable red-brick building, still exists, but in a very dilapidated condition. Its front is still decorated with a statue, once gilt, of George II., placed in a niche over the entrance door, with the date MDCCL.; but the portrait of the same monarch in tapestry which once adorned the interior of the hall has been removed. The frame bore the doggerel inscription:

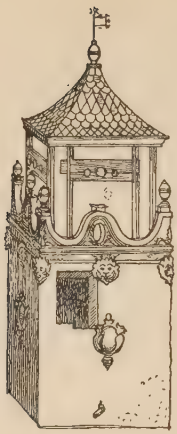
> 'The workmanship of John Vanbeaver
> Ye famous tapestry weaver.'

A portrait of one of the La Touche family, which once hung in the hall, has also disappeared. The hall of the Bricklayers and Stonemasons in Cuffe Street has a substantial granite front.

The influence of the gilds did much to ensure high-class workmanship in the various handicrafts; and any defection from their standard was visited with heavy penalties. In the bye-laws of the Gild of St. Luke the Evangelist we find the following:

'If any person of this guild being a painter-stainer, shall at any time hereafter paint or color any oyle work whatsoever that is to stand without doors in the weather, and shall instead of an oyle priming use size therewith, or shall not stop the cracks or sliffts in timber with oyle putty . . . upon complaint being made to the Master of such ill-work made and done, . . . the offending party for the first offence shall pay 6s. 8d. sterling, and for the second and more offences of this nature, the full value of the work ill done.'[1] Accordingly, we find records of one-third the value of the work levied on the offenders. The Goldsmiths' Company were, as we might suppose, especially watchful of fraud on the part of the members of their gild. In 1717 a certain Mr. Hore complained concerning George Farrington, a goldsmith, that he had sold him a silver teapot not touched[2] at the hall,

[1] *Journal R.S.A.I.* for 1900, vol. xxx. p. 138.
[2] Assayed by *pierre de touche* (touchstone).



THE PILLORY

but which had a piece of silver, touched with the harp crowned, soldered in the bottom; this last had the mark of Richard Archbold, a goldsmith, thrice struck on it. Archbold having been summoned, and owning his marks and soldering, was fined £5.[1] The bakers also were closely scrutinised. In the 'Chain Book' we find regulations for fines for faulty bread: for the first offence, fifteen pence; for the second, thirty pence; for the third offence they shall stand in the pillory, and swear to leave the city for a year and a day. The latter instrument of correction stood in the Cornmarket in front of St. Audoen's Church. The public also seem to have treated this craft with suspicion. In 1310, during a great scarcity, they had the bakers drawn through the city on hurdles attached to horses' tails for the use of false weights. Nor did the barbers escape the vigilance of the Gild of St. Luke. In 1701 a retainer fee of £1, 3s. was paid to the Recorder, and £2, 8s. 6d. to the Solicitor-General, for the prosecution of certain persons who 'worked up horse hair and other unlawful hair' in the wigs manufactured by them. A committee was soon after appointed 'to enquire into abuses committed by barbers and periwig-makers in the city, who made a practice of shaving, and dressing wigs on the Lord's Day.'[2]

The regulations of the various gilds with regard to apprentices were at all times stringent. In the charter of the Gild of Taylors (*artis scissorum*), of 1417, it is stipulated that no member of their fraternity should take any but those of English birth (*Anglicæ nacionis*) as

[1] *Journal R.S.A.I.* for 1901, vol. xxxi. p. 130.
[2] *Ibid.*, 1903, vol. xxxiii. pp. 232-233.

apprentices. Similarly of the Carpenters, Millers, Masons and Heliers (or slaters), known as the Fraternity of the Blessed Virgin Mary of the House of St. Thomas the Martyr near Dublin, in a charter granted to them by Henry VII., of which a memorandum is enrolled in the Patent Roll of the Chancery of Ireland, twenty-sixth Elizabeth, it is enacted that apprentices should be free, of the English nation, and of good conversation, and should be bound for seven years.[1] In the Goldsmiths' Company none were admitted to the fraternity unless he were of English name and blood, and were a free citizen of the city. Under a municipal ordinance of 1652-3 Protestants only were admissible to gilds and to apprenticeship in the city. Accordingly we find that in the Gild of St. Luke the Evangelist, in the terms of a Royal Charter of King Charles II., dated 4th October 1670, all members must swear allegiance to the King and be of the Protestant religion. The first Roman Catholic was admitted 2nd July 1793, and the first Quaker 13th May 1712, with a special form of affirmation. The apprentices to the Dublin Gild of Merchants, while liable to the same seven years' term of apprenticeship, had some special privileges, as they were entitled to wages not less than £8 after their first year of service. Sumptuary regulations were minute and strictly enforced. We find, in the case of the last-named gild, that 'no brother might suffer his apprentice to wear any apparel (unless indeed it were old apparel of his master) but such as became his position, namely, a cloth coat, decently made, without guarding,[2] cutting, or silk to be put thereon; a doublet of something, so it be not silk, meet for a prentice; also a shirt of the country's cloth, and the ruff thereof to be

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[1] *Journal R.S.A.I.* for 1905, vol. xxxv. p. 324. *Ibid.*, 1900, vol. xxx. p. 137.

[2] Ornamenting with braid, etc.; cf. Shakespeare, *Much Ado About Nothing*, Act I. Sc. i. ll. 288-289: 'The body of your discourse is sometime *guarded* with fragments, and the *guards* are but slightly basted on neither.'

but one yard long, not wrought with silk or other thing; also a pair of hose, made with not more than two yards of cloth, being yard-broad, and the breech of the hose was not to be bolstered out with wool, hair, or any other thing, but should be made with one lining, close to the thigh, not cut or stitched with silk, but plain in all respects.'[1] The apparel of the brethren of the gilds, though more sumptuous, was none the less carefully defined for its wearers. By an enactment of 1573 they were to appear 'in seemly gowns.' A regulation of 1608 prescribed for the senior aldermen scarlet gowns, violet for the junior, and 'Turkey' gowns were to be worn by the other members. Discipline was strict and exemplary. The apprentices' punishment for haunting taverns, playing at unlawful games, or wasting their master's goods by pilfering and stealing, was that the offender, on conviction, be stripped naked and 'whipped with "groine"[2] birchen rods, as much as his fault shall be thought to have deserved.' Nor was the conduct of the brethren themselves less strictly regulated. One Thomas Lawler, of the Corporation of Barber-surgeons, was, during a sitting in August 1715, suspended 'for uttering scandalous words and casting reflections on His Grace the Duke of Marlborough.' In 1700 a member of the Gild of St. Luke was fined 10s. for reviling the Master, and in 1726 another member was, for a similar offence, fined in a like amount. The penalty for reviling a warden seems, strangely enough, to have been fixed at half the above amount—namely, 5s. In a case of the use of slanderous words in 1514 by Philip Bruen, a helier (slater), he, having contumaciously refused to appear when cited, was in absence fined a noble. Non-attendance at meetings was punishable by fine, and even a late attendance exposed the delinquent to a penalty of 6d. to the poor-box.[3] The

[1] *Journal R.S.A.I.* for 1900, vol. xxx. p. 57.
[2] The old past participle of 'grow.'
[3] *Journal R.S.A.I.* for 1900, vol. xxx. p. 138.

hour fixed for the periodical meetings of the civic assembly was nine o'clock in the forenoon, and the members were summoned by the tolling of the Tholsel bell. Nor were more serious punishments unknown. One Thomas Newman, of the Corporation of Barber-surgeons, of which he had been warden in 1575, was, for an unrecited offence, in 1577 forcibly and against his will carried to New Gate, where he lay, with two pairs of bolts on his legs, until he 'reconciled himself,' by acknowledging on his knees his folly and 'lewdness,' craving pardon for the offence he had committed against the Master and wardens of his Company. Already in 1624 we find the Dublin Corporation taking cognisance of the regulation of hackney cars, carmen being ordered to have licences from the Mayor and to bear badges with the arms of the city on the forepart of their cars. The scavenging of the city, too—though, as we have seen, it was imperfect and indeed rudimentary—was the subject of municipal regulations. In 1617 we find considerable trouble with a certain Katherine Strong,[1] a widow, who inherited from her deceased husband the post of city scavenger, and a grant of tolls for performing the duties of that office.[2] The lady in question seems to have been much more active in collecting her dues than in removing the abundant filth of the city, notwithstanding the oath which the city scavengers were bound to take, as follows: 'You shall cause the streets within your warde to be kept cleane from time to time. And also you shall cause each inhabitant within your warde to have the streets well and sufficiently paved where there is any defect or want, so far as each of their howses extendeth, uppon the chardge of the said inhabitants. Theise and all other thinges belonging to the office of a Scavenger, you shall well and truely perform and doe to your power. Soe helpe you

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[1] *Vide* Memorial of Sir James Carroll to Thomas Wentworth, Viscount Strafford, Viceroy. Harleian MS. 2138, British Museum.

[2] *Calendar of Ancient Records of Dublin.* Sir John T. Gilbert.

God.'[1] Amongst the tolls or customs in the Fishmarket of Dublin we find exacted 'of every woman retailer sitting in the street with a basket, for the week, one farthing, to be applied to cleansing the street at the stalls.' The women retailers still sit in many of the back thoroughfares with their baskets, but the fee is no longer demanded.

The rate of wages was the subject of more than one municipal ordinance. In 1349 the newly enacted 'Statute of Servants and Labourers' (22nd Edward III.), was transmitted by writ to the Mayor and bailiffs (sheriffs) of Dublin, and provided that all such labourers should 'serve another for the same wages as were the custom in the 20th year of our reign.' In 1555 by an entry on the Assembly Roll, 'It is ordeyned by auctoritie aforsaid that a maister mason, maister carpender, and so the maister of every occupacion shall have by the daie when he haith no meate nor drinke, fyftene pens, the jorneyman xii d., the prentice x d.; and when he haith meate and drinke, the maister shall have by the daie vi d., the journeyman iiii d., the prentice iii d.; every laborer shall have by the daye, without meate and drinke, vii d. ob. (seven-pence halfpenny), and with meate and drinke, iii d.; and if any within the franches of the cittie do take more than is here ordred, he shall forfait [halfe of] the some he taketh and the gyver shall forfait as mouche, halfe to the accusor or informer, and halfe to the treasure of this cittie.'[2]

The freedom of particular gilds or of the city was sometimes conferred upon distinguished strangers, but this privilege was sparingly bestowed. Henry Cromwell was presented in 1656 with the freedom of the city and entertained at a banquet. In March 1688

[1] In 1635, during an unusually severe winter, an effigy in snow was erected of Katherine Strong bearing in her hand a representation of the unpopular 'toll' measure.

[2] *Calendar of Ancient Records of Dublin.* Sir John T. Gilbert.

a like distinction was conferred on Richard Talbot, Earl of Tyrconnell, enclosed in a golden casket, for which £46 was paid to the Goldsmiths' Company. In 1761 James Grattan, Recorder of Dublin, father of the illustrious Henry Grattan, was elected a freeman of the Barber-surgeons. Three years later a similar honour was granted to James Caldwell Bart, Count of the Holy Roman Empire, for his services to the King in raising a troop of horse, at his own cost, during the war with France and Spain. Lieutenant-Colonel Howe was similarly distinguished for his services in Canada under General Wolfe, and in 1768 the freedom of the gild accompanied by 'one of the emblems of the Corporation, namely, the Free Razor of Liberty,' was conferred on James, twentieth Earl of Kildare and first Duke of Leinster. The last named had thirteen years previously, while as yet only Earl of Kildare, received the freedom of the Gild of St. Luke the Evangelist, enclosed in a gold box. The same gild presented also their freedom to John Philpot Curran, the Marquess of Ely, the Earl of Winchilsea, and the Duke of Wellington. Perhaps a more suitable recipient than any of these was found in the person of one of Dublin's munificent benefactors—Mr. Thomas Pleasants, founder of Pleasants' School, Camden Street, and of the Stove Tenter House,[1] a brick building, 275 feet long, three storeys high, and having a central cupola, erected by him in the Earl of Meath's Liberty, at a cost of £13,000, for the use of the poor handloom weavers; where clothes were tentered, warps sized and dried, and wool dyed for these artisans at a small cost to defray the expense of fuel, etc. Amongst those on whom in modern times the freedom of the City of Dublin has been conferred are Isaac Butt, M.P., Right Honourable W. E. Gladstone, Charles Stuart Parnell, Sir Henry Irving, Doctor George Salmon, Provost T.

Municipal Dublin

[1] Now St. Joseph's Night Refuge.

C. D., Captain Potter,[1] Thomas Sexton, M.P., and the Right Honourable Stuart Knill, Lord Mayor of London in 1893.

The Gild-halls, as we have seen, have mostly disappeared. Perhaps the most interesting survival is Taylors' Hall in Back Lane. The Gild of Taylors claimed precedence of all other gilds on the ground of antiquity, but waived their claim, as a matter of courtesy, in favour of the Gild of Merchants who met in the Tholsel. The Taylors' Gild had had their hall for centuries in Back Lane, at one time known as Rochelle Lane, doubtless so named by the Huguenot refugees, but the present building was erected by John Shudell, Master of the Corporation, in 1710. Prior to the opening of the Music Hall in Fishamble Street, in October 1741, it was one of the largest public rooms in Dublin; and was used, as we have seen, by many other gilds for holding their meetings. It was also largely patronised for balls, musical assemblies, auctions, and lotteries, and was even used as a dancing-saloon. In 1731 a magnificent entertainment was given here by Lord Mountjoy to the Viceroy and the nobility resident in the metropolis. In 1792 the Roman Catholic delegates assembled within its walls and received the nickname of the 'Back Lane Parliament.' About the same time it was the meeting-place of the Grand Lodge of Dublin Freemasons, and was used for gatherings of the United Irishmen by Wolfe Tone and others. On the discontinuance of the gild under the provisions of the Municipal Reform Bill, the hall passed in 1841 into the hands of the Trustees of Merchant Taylors' School, an endowment maintained by property of the gild secured at its extinction. In 1873, however, the school was removed to its present quarters on Merchants' Quay, and the premises were

[1] He commanded a large grain-ship sent by the United States of America to relieve the famine of 1879-80.

leased to a committee for the purpose of holding prayer-meetings and a Sunday-school for the humbler dwellers in its neighbourhood. On one of the outer walls is a slab bearing a half-defaced coat of arms, and the inscription, 'This hall belongeth to the Corporation of Taylors, and was rebuilt by them in the year of our Lord AN. DOM. 1700.—John Holmes, Master; Albert Hannon, John Wilson, Wardens.' The principal apartment measures 45 feet by 21 feet, with a gallery at one end approached from an upper storey. It was formerly adorned with portraits of King Charles II. and Dean Swift, and a curious painting of St. Homobonus, a tailor or merchant of Cremona canonised in 1316. Its walls were also ornamented with the Royal arms and those of the Taylors' Gild, the latter bearing the appropriate motto, 'Nudus fui et cooperuisti me.'[1] The mantelpiece of old Italian marble, valued by the late Mr. Law at £100, has the inscription :

Municipal Dublin

The Gift of Chriſtr. Neary Maſtr. [ ] *Alexr. Bell & Hugh Craigg Wards.* 1784.

The original Gildhall of the Dublin Corporation was in Winetavern Street. In 1311 the Mayor and commonalty of Dublin granted to 'Robert de Bristol, their fellow-citizen, all their tenement where their old Guildhall stood in the Taverners' Street in the city . . . in exchange for fifteen shillings of yearly rent from a tenement in the street and parish of St. Nicholas, and for a sum of money given by Robert to the city.'

At the commencement of the seventeenth century the place of meeting of the Common Council of Dublin was the Tholsel, a building standing at the junction of

[1] St. Matthew xxv. 36.

Nicholas Street and Skinners' Row, where it is marked on Speed's map of 1610. It was said to have been designed by Inigo Jones, and was afterwards adorned with statues of Charles II. and James II., removed on its demolition about the beginning of the nineteenth century, and still preserved in the crypt of Christchurch (p. 28). In 1718 some persons broke into the Tholsel, and cut to pieces the portrait of George I. which hung there. A reward of £1000 was ineffectually offered for the discovery of the offenders. In 1752 the Tholsel was superseded by the present City Hall on Cork Hill, adjoining Dublin Castle and facing Parliament Street. This handsome structure, formerly the Royal Exchange, was built in 1769 from the plans of Thomas Cooley, whose design gained the first prize of one hundred guineas in a competition in which Thomas Sandby was second, and James Gandon third. The funds for its erection were provided by the Dublin merchants, assisted by the Earl of Northumberland, then Viceroy, and by a parliamentary grant of £13,000, supplemented by the proceeds of lotteries. The site chosen is a striking one, and was formerly occupied by Cork House, then Lucas's coffee-house, removed by the Wide Street Commissioners in 1768, the old Exchange and private houses. The building, of Portland stone, is a square of 100 feet, having three fronts and a central dome. The north or principal front faces the imposing vista extending from Parliament Street across Grattan's Bridge, in a straight line the whole length of Capel Street, a distance of nearly half a mile. It has a portico of six Corinthian columns, the last two at each end being coupled, with an entablature which is continued round all three fronts. On the main front this is surmounted by a pediment, the other sides being crowned by a balustrade. The height of the building and the absence of a tambour to the dome renders the latter inconspicuous from any point of view. The sharp descent of the ground from west to east necessitated the construction in front

of the main façade, of a terrace level with the ground at its western end, and accessible from the eastern end by a long and wide flight of steps. The terrace was protected by a metal balustrade resting on a rusticated basement. On the 24th April 1814 the pressure of a large crowd, collected on the terrace to witness the whipping of a criminal, caused this balustrade to give way, when many of the concourse were killed and others severely injured. In consequence of this accident the eastern end of the terrace is now blocked by an unsightly wall supporting a heavy iron railing. The present approach to the building is by two openings in the boundary wall facing north, raised respectively by three and four steps from the flagway of Dame Street, leading on the western side by a flight of four steps, on the eastern by one of ten steps, to the level of the terrace. Facing the terrace are three entrances, each raised ten steps above it, and closed by iron gates suspended on Ionic pilasters. The western front, facing the offices of the City Treasurer, once Newcomen's Bank,[1] has four columns only, with windows alternating; and the eastern, in Exchange Court, has pilasters only, and owing to the narrowness of the Court is comparatively gloomy and dingy.

On entering the building the visitor finds himself in a quaintly flagged central hall, the original plan of which, similar to that of the Four Courts designed by the same architect, was an inscribed circle in a square. The effect has been greatly injured by the blocking of the once open ambulatories enclosing the circular area, to provide office accommodation and stairways. It remains, nevertheless, a very beautiful interior, surrounded by twelve fluted columns, 32 feet high, forming a rotunda, and supporting an entablature

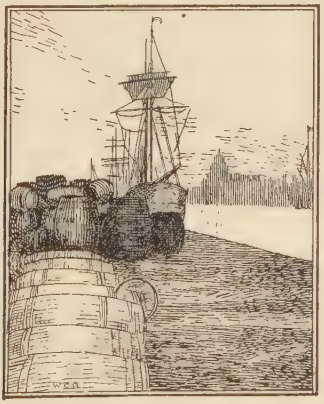
[1] Founded by Thomas Gleadowe who married Charlotte, daughter and heiress of Charles Newcomen of Carrickglas, in County of Longford, and who was created a baronet in 1781, when he assumed the arms and surname of Newcomen (p. 154).

above which rises an attic storey of 10 feet lighted by twelve circular windows and crowned by a well-proportioned dome with a central skylight. The dome is richly ornamented with hexagonal caissons in stucco-work, which, with the corresponding laurel festoons of the attic storey, are the work of Alderman Thorpe. Opposite to the entrance is a fine bronze statue, by Van Nost, of George III. in a Roman military habit, standing on a pedestal of white marble. This statue was presented to the merchants by Hugh Percy, Earl of Northumberland, Viceroy 1763-65, at a cost to the donor of two thousand guineas.[1] A very remarkable statue of Doctor Charles Lucas (p. 152), by Edward Smyth, then a pupil of Van Nost, and statues of Daniel O'Connell and of Thomas Drummond, Under-Secretary 1835-1840, both by Hogan, and one of Henry Grattan, by Chantrey, also ornament the central hall. Introduced into the black-and-white pattern of the pavement are brass standards of lineal measure. At each side of the entrance are staircases, ornamented with handsome stucco-work, leading to the upper hall, extending along the northern front, in which the meetings of the Corporation are now held. A gallery opposite the seat of the chairman gives admission, during their deliberations, to an audience—at times rather noisy—of citizens. The Lord Mayor's throne is of Irish oak, having the conventional Irish wolf-hound in its carved design. The room is adorned with portraits of H. Sankey (1791-2), Daniel O'Connell the 'Liberator,' Edward Dwyer Gray, and Thomas Sexton, all former occupants of the civic chair. In the muniment-room are preserved the City Regalia, the *Liber Albus*, and 'Chain Book,' or *Liber Niger*, and a valuable collection of Royal charters and

[1] In 1906 a majority of the Dublin Corporation voted its removal, the grounds alleged being, first, that it was a statue of an English king; secondly, he was represented as 'a Roman Highlander'; and thirdly, that it was the work of a Dutchman.

Corporation records, the former including the grant of Henry II. to 'his men of Bristowa.' These have been edited by the late Sir John T. Gilbert. Municipal Dublin

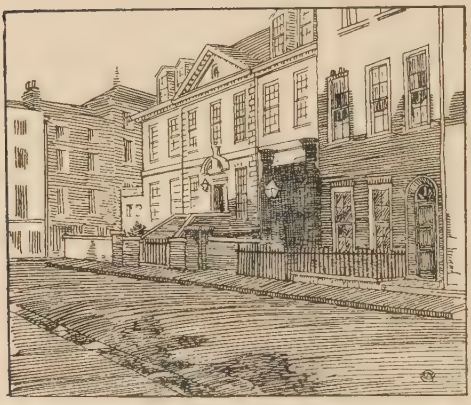
Since 1715 the Lord Mayor resides, during his term of office, in the Mansion House in Dawson Street. The building, originally of red brick, is faced with stucco, and a porch has been added. The principal rooms are the Oak-room (so called from its panelling), and the Round-room, 90 feet in diameter, built by the Corporation in 1821 for the purpose of entertaining George IV. It is surrounded by a corridor and lighted by a lantern 50 feet from the floor. In the garden on a pedestal overlooking Dawson Street, from which it is separated by a railing surmounting an opening in the boundary wall, is the equestrian statue of George I., transferred from Essex Bridge (p. 144). The pedestal bears the inscription:— 'Be it remembered that, at the time when rebellion and disloyalty were the characteristics of the day, the loyal Corporation of the City of Dublin re-elevated this statue of the illustrious House of Hanover . . . A.D. 1798.'



THE LIFFEY, SOUTH WALL

CHAPTER VIII

DUBLIN THEATRES



THE ALBERT CHAPEL ON SITE OF ASTLEY'S CIRCUS

THE history of the Dublin stage is a long and interesting one, and presents the usual gradations from Mystery and Miracle Plays and City Pageants to the tragic and comic Drama, Opera, and Spectacle. In the fourteenth century at Eastertide a Miracle Play, on the subject of the Resurrection, was performed in the church of St. John the Evangelist in Fishamble Street.[1] We have seen (p. 226) that plays were exhibited *al fresco* on Hoggen Green before the Earl of Ossory in 1538, and that the City Gilds presented elaborate pageants both in the streets and in churches. During the reign of Queen Elizabeth

[1] *Historical View of the Irish Stage.* Robert Hitchcock, Dublin, 1788.

plays were acted in the ballroom of Dublin Castle by members of the nobility and gentry. Joseph Ashbury, afterwards patentee of Smock Alley Theatre, saw a bill, dated 7th September 1601 (Queen Elizabeth's birthday), 'for wax tapers for the play of *Gorboduc*, done at the Castle, one and twenty shillings and two groats.'[1] In the seventeenth century a well-established school of playing had been already developed in Dublin, and the stock company of Smock Alley Theatre, trained in elocution by Joseph Ashbury and Thomas Elrington, gave many famous actors to the London stage. The former of these, considered the best actor and teacher in the three kingdoms, instructed the Princess Anne, afterwards Queen, for a performance in the Banqueting-house, Whitehall; and the latter, who had married the daughter of Ashbury and obtained his appointment as Deputy-Master of the Revels, replaced Booth at Drury Lane where he played 'Othello,' 'Cato,' 'Antony,' and 'Orestes,' and was considered unsurpassed in 'Oroonoko.' These traditions were well maintained up to the last quarter of the nineteenth century, when Dublin, in common with the English provincial centres,[2] ceased to maintain stock companies, to the great detriment of the histrionic art; and the Dublin audience has now largely forfeited its claims to that critical discernment for which it was once justly famous.

Dublin Theatres

The first Dublin theatre was in Werburgh Street, between Hoey's Court and Ship Street, and was erected in 1635 by a Scotsman named John Ogilby, Deputy-Master of the Revels under the Earl of Strafford. The year after its opening it passed under the management of James Shirley, who produced there many of his own plays, including *St. Patrick for Ireland*. In 1661 John Ogilby, who had become a London publisher, returned to Dublin,

[1] *Historical View of the Irish Stage.*

[2] The Dublin stock company was the last in the United Kingdom to disband.

and started in Orange Street the celebrated Smock Alley Theatre at the rear of the Blind Quay between Essex Street and Fishamble Street, on a site 63 feet wide and 139 feet deep, obtained from Sir Francis Brewster, where formerly had stood Preston's Inns. This theatre, opened in 1662 and rebuilt in 1735, was finally closed in 1788. As originally constructed Smock Alley Theatre had two galleries, a pit, upper boxes, and a music loft. The stage was lighted by tallow candles stuck in tin circles: on special occasions wax candles were used. Here, in the early part of the eighteenth century, were trained under Elrington's management such actors as Wilkes, Norris, Doggett (p. 317), Booth, and Quin, who were afterwards ornaments of the London stage. The first of these was born at Rathfarnham, near Dublin, in 1670, and made his first appearance as 'Othello' in an amateur performance given gratis in Smock Alley Theatre in December 1691, in which Joseph Ashbury was the only professional actor. During a performance of *Bartholomew Fair*, 26th December 1671, the upper gallery fell into the pit, by which accident three persons were killed and numbers severely injured. On the death of Ogilby in 1672 his patent was conferred on Ashbury. He was the first to introduce George Farquhar, the dramatist, to public notice. The latter, born in Derry in 1678, entered Trinity College, Dublin, in 1694, and the following year acted Othello in Smock Alley; but being unsuccessful as an actor he turned playwright, in which capacity he attained much higher reputation. In 1729 a rival to Smock Alley Theatre appeared in the booth started in Fownes's Street, between Dame Street and Temple Bar, by Madame Violante. With three or four other foreigners she gave entertainments of rope-dancing, tumbling, and short musical pieces. She soon added to these performances the legitimate drama, training for the purpose a number of children whom she termed her 'Lilliputian Company.' Amongst these were the celebrated 'Peg' Woffington,

who appeared as 'Polly' in *The Beggars' Opera*, and Isaac Sparkes, who played 'Peachum,' and who afterwards became the greatest favourite that ever trod the Irish boards. His daughter-in-law, formerly Miss Ashmore, was also a recognised Dublin favourite, the original 'Widow Brady,' the original 'Clarissa,' and a most successful 'Priscilla Tomboy' in *The Romp*. Encouraged by her success, Madame Violante moved to No. 53 South Great George's Street, then George's Lane. As in our own time, the established theatre opposed the unauthorised intrusion and appealed to the authorities. The George's Lane theatre was closed by order of the Corporation, but the public resented the prohibition, and a regular theatre was opened in Rainsford Street in the Liberty of Donore, that district being outside municipal jurisdiction. Amateur efforts were not unknown on the Dublin stage of the eighteenth century, as we find *The Distrest Mother* of Ambrose Phillips acted in the Council Chamber of Dublin Castle in January 1732, Viscounts Montjoy and Kingsland sustaining the principal parts.

The dilapidated condition of the Smock Alley house induced its patrons to erect a new edifice in Aungier Street, on the corner of Longford Street, under the superintendence of Sir Edward Lovet Pearce, Surveyor-General. This theatre was opened on Saturday, 19th March 1733, with Farquhar's *Recruiting Officer*, with the three Elringtons and Mrs. Bellamy in the cast. In June 1741 Quin visited the Aungier Street house with Mrs. Clive. He performed successively *Cato*, *Othello*, with Ryan as 'Iago,' and *King Lear*, with Mrs. Clive as 'Cordelia.' In December of the same year he again appeared with Mrs. Cibber in *The Conscious Lovers*. The Rainsford Street company took advantage of the derelict condition of Smock Alley to obtain from the Right Hon. Edward Hopkins, Master of the Revels, a patent for its restoration, and the theatre was reopened in 1735 with Part I. of Shakespeare's *Henry IV*. In 1737 the Smock Alley

players were designated the Right Hon. the Lord Mayor's Company of Comedians, and an intimate connection was thereafter maintained between the municipality and the Smock Alley house. To this theatre David Garrick paid his first Dublin visit in 1742, and it is interesting to note that he played the part of 'Hamlet' in Dublin before attempting it in London. 'Peg' Woffington, who had joined Madame Violante as a child in 1730, made her first appearance on the regular stage in the part of 'Ophelia' at the Aungier Street house; but deserted it in 1742 for Smock Alley, where she appeared on 15th June as 'Sir Harry Wildair,' her favourite part, varying her performance however by playing 'Ophelia' to Garrick's 'Hamlet.' So crowded were the houses during this engagement, occurring as it did during the extreme heat of summer, that a pestilential epidemic ensued, playfully known in Dublin as the 'Garrick Fever.'[1] The most successful Dublin dramatic period may, however, be said to date from the union in 1744 of the two theatres, Aungier Street and Smock Alley, under the management of Thomas Sheridan, who made his first appearance as 'Richard III.' on 9th January of that year. He was the son of Dean Swift's friend, Rev. Thomas Sheridan, D.D., who had forfeited all chance of Church promotion by preaching inadvertently in Cork on 1st August, the anniversary of the accession of George I., from the text 'Sufficient unto the day is the evil thereof.'[2] He started a private school at the old Mint-house in Capel Street, where young Thomas Sheridan was born, and he afterwards purchased a school in Cavan which he sold for £400. Thomas Sheridan, junior, had been educated at

[1] Mrs. Woffington's charity is evidenced by her having built and endowed a number of almshouses at Teddington, Middlesex. A tablet in the disused church of St. Mary, Teddington, marks her last resting-place.

[2] In the *Dictionary of National Biography*, article, 'Thomas Sheridan,' this is erroneously stated to have been the birthday of Queen Anne, but subsequently corrected in a list of *errata*.

Westminster School and Trinity College, Dublin, and resided, after his marriage to the accomplished authoress Frances Chamberlaine, at 12 Dorset Street, where his famous son Richard Brinsley Butler Sheridan was born on 30th October 1751. Thomas Sheridan had for his first comedian Tom King, who was the original 'Sir Peter Teazle' in *The School for Scandal*; and during his management of the joint theatres Garrick again visited Dublin, as did Woodward, Macklin, Theo. Cibber, Barry, and Mossop. Amongst the actresses who graced the boards were Mrs. Woffington and George Ann Bellamy (p. 317), the latter of whom remained in Dublin from 1742 to 1745, besides occasional later visits. Sheridan has been described as 'an ineffectual genius, whose great talents were spoiled by diffuseness and pedantry.' As an actor he was a recognised Dublin favourite, by many considered a rival of Garrick in such parts as 'Brutus,' 'Cato,' and 'King John.' A tragic occurrence marked one of his performances of *Othello*. The part of 'Iago' was taken by an actor named Layfield. When he came to the lines:—

> 'Oh, my Lord! beware of jealousy;
> It is a green-eyed monster,'

he gave the latter as

> 'It is a green-eyed lobster.'

'He was at that moment struck with incurable madness, and died somewhat in the manner of Nat Lee the tragic poet.'[1] As a manager, Sheridan can scarcely be considered a success. In 1747, having very properly ejected from the green-room a gentleman named Kelly who had, in a state of intoxication, climbed from the pit to the stage and insulted one of the ladies of the company, he incurred the odium of the 'young bloods' of the city, who on the following Thursday, to the number of

[1] O'Keeffe's *Recollections*.

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fifty, stormed the stage and green-rooms, and proceeded to thrust their swords into clothes-presses and other places by way of 'feeling' for the obnoxious manager, who, being warned, had prudently stayed at home under protection. Charles Lucas, who was amongst the audience, appealed to them on behalf of the actors. A prosecution was instituted against Kelly who, to his amazement and that of his companions, was sentenced to three months' imprisonment and a fine of £500. But fresh troubles were in store. Seven years later, during the production of the Reverend James Millar's *Mahomet*, Sheridan refused, in the interests of the performance, to sanction the 'encore' of a speech by 'Alcanor' containing the lines:

> 'If, ye powers divine!
> Ye mark the movements of this nether world,
> And bring them to account! Crush, crush those vipers,
> Who singled out by the community
> To guard their rights, shall, for a grasp of ore,
> Or paltry office, sell them to the foe.'

This refusal so enraged the Whig frequenters of the theatre that they wrecked and almost demolished the building, compelling the manager to leave Dublin and sublet the theatre for two years. On Sheridan's return he was obliged to apologise, and owing to the opening of the Crow Street Theatre he finally retired in 1758 to Bath, where he exercised a sensible influence on English acting by his teaching of elocution, lecturing not only in Bath but in London, Bristol, Oxford, Cambridge, and Edinburgh. The new theatre, on the site of a previously existing music-hall, was built by Barry and Woodward, with the aid of public subscriptions, at a cost of £22,000, the front having great gates facing the end of Crow Street. It was opened on 23rd October 1758 with Cibber's comedy, *She Would and She Would Not*, and so great was the crush on the opening night that a man was pressed to death on the staircase. It continued in public

favour for sixty-five years. Sheridan's place in Smock Alley Theatre was taken by Henry Brown, a Bath comedian, who introduced the celebrated Mrs. Frances Abington, originally a flower-girl known as 'Nosegay Fan,' who had quarrelled with the Drury Lane management through jealousy of their preference of Mrs. Clive and Mrs. Pritchard. She made her first appearance in Dublin as 'Beatrice' in *Much Ado about Nothing* on 13th February 1760, and at once took the audience by storm. Her dress was carefully scanned and noted, and the 'Abington cap,' in particular, was the only wear for women of fashion. Dublin Theatres

The coalition of the theatres under Thomas Sheridan had led to the establishment, by the discarded members of the stock companies, of a theatre in Mary's Abbey, which opened on 17th January 1745 with *The Merchant of Venice.* It only survived, however, for three years. In 1759 the Crow Street Theatre wrested from Smock Alley the official title of Theatre Royal; and on the expiry of the patent in 1820 Mr. Harris of Covent Garden purchased its renewal and built the Theatre Royal in Hawkins Street, destroyed by fire in 1880. It is curious to note that the latter theatre was built within one hundred yards of the house of the Countess of Brandon, which had perished by fire towards the end of the eighteenth century (p. 180). The Countess was a great patroness of the drama, especially of Mossop's acting in Shakespeare's plays. The founders of the Crow Street Theatre were Henry Woodward, and Spranger Barry, born in 1719 in Skinners' Row, son of a Dublin goldsmith, and himself a member of the gild (p. 317). Between these some rivalry existed: Barry preferred the drama; Woodward, who was an accomplished harlequin, delighted in pantomime. The former had first appeared in Smock Alley on 15th February 1745 as 'Othello,' and had spent three seasons in Dublin and two in London before the opening of Crow Street Theatre. He was

considered one of the finest actors on the London boards, with a figure and voice pronounced by contemporaries to have been perfect. His second wife, Ann Barry, trained by him in Crow Street was, as an actress, probably the greatest public favourite ever seen on the Dublin stage. She was the daughter of an apothecary in Bath, and was three times married: first to an actor named Dancer, then to Barry, and lastly to a very poor player named Crawford, and had the unique experience of playing at Crow Street with all three husbands. At her first appearance in Dublin, 8th November 1758, she played 'Cordelia' to Barry's 'King Lear.' Barry, after nine years' management of Crow Street, returned to London in 1767, where he appeared with Mrs. Barry in the Haymarket, then under the management of Foote. He revisited Dublin in 1771, 1773, and 1774, and died on 10th January 1777. He was buried in the cloisters, Westminster, where his wife was laid to rest beside him in 1801. The rivalry between the theatres was so keen as to be mutually injurious, and was fanned by their respective patrons. For instance, Lord Mornington induced Kane O'Hara to write *Midas*, 'made up of Dublin jokes and by-sayings,'[1] in opposition to the Italian burletta at Smock Alley. In the former Spranger Barry was to have performed 'Sileno,' but not proving equal to the musical part, relinquished it to Robert Corry. Woodward, having lost the greater part of his savings, had returned to Covent Garden in 1762.

Sheridan was succeeded in the management of Smock Alley by the popular comedian Tate Wilkinson, but the most formidable rival of Barry's theatre was Henry Mossop, son of a prebendary of Tuam, and educated at Dublin University, where he obtained a scholarship in 1747. He had been in receipt of thirty-seven guineas a week at Crow Street from Barry and Woodward, but left them in 1760 to undertake the management of Smock

[1] O'Keeffe's *Recollections*.

Alley, where he secured the patronage of the Countess of Brandon, Miss Caulfield, sister to Lord Charlemont, and Lady Rachel Macdonald, sister to Lord Antrim. But his victory was mainly due to the sudden vogue of English opera, of which he took early advantage, engaging at great expense such artistes as Ann Catley (p. 188), who lodged with her mother in Drumcondra Lane, and who had been introduced to him in 1764 by Macklin, who lodged in the same by-way when in Dublin. Nor did he disdain to court humbler means of pleasing the Dublin public, as one of his play-bills displayed in large characters the engagement of a favourite performing monkey. On the other hand, he always lit the house with wax for the production of Shakespeare's plays. The craze for opera is probably hinted at by Goldsmith in *She Stoops to Conquer*, when the bear-leader says his bear 'will only dance to the very genteelest of tunes, the minuet in *Ariadne*, or "Water Parted."' The latter was the great *aria* of an Italian named Tenducci in Dr. Arne's opera of *Artaxerxes*, and was ridiculed by the Dublin *gamins* in the street song—

> 'Tenducci was a Piper's son,
> And he was in love when he was young,
> And all the tunes that he could play
> Was "Water parted from the *say*!"'

The departure of Barry, who surrendered the managership of Crow Street to Mossop in 1770, did not leave the latter without a rival, as, on 26th February of that year, William Dawson, in conjunction with Robert Mabon, hired the premises in Capel Street previously occupied by a puppet-show known as 'Stretch's Show.' Here they opened a theatre, hiring the back-parlour of a grocer's shop as a green-room. The stage was deep, and the auditorium had pit, boxes, lattices, and two galleries. For four years this house, known as the City Theatre, had considerable success, producing such plays as *Richard III.*,

The West Indian, *She Stoops to Conquer*, and *Lionel and Clarissa*, with actors such as William Thomas Lewis, stepson of the manager, Isaac Sparks, John O'Keeffe, and Charles Macklin, with Thomas Holcroft, afterwards well known as a dramatic author, as prompter and actor. The first-named of the above was a great favourite with the Dublin public, who particularly relished his delivery of an epilogue, originally written by Mozeen for King in the character of 'Ranger,' beginning—

'Bucks, have at ye all.'

This was demanded nightly by the College students, whether Lewis was in the cast or not; and on his finally refusing to comply, another riot ensued in which the students shouted for the epilogue, while his friends vainly vociferated 'No Bucks!' During the engagement of Macklin all the boxes were taken for the twelve nights of his performance, so true was it then as now that really first-class acting is almost sure to obtain patronage in Dublin. Dawson's co-manager, Robert Mabon, is the hero of a theatrical story. On the occasion of Garrick's Stratford Jubilee he was to sing a song commencing

'Behold, this fair goblet was carved from the tree
Which, oh! my sweet Shakespeare, was planted for thee.'

He was handed a *wooden* cup as he went on, which he indignantly declined, and insisted on a cut rummer glass being supplied, which he flourished, to the great amusement of the audience.

From an interesting diary of a Dublin lady, unearthed in the Record Office by Mr. Henry F. Berry, Deputy-Keeper, considerable information may be gathered concerning the Dublin theatres between 1744 and 1774. The prices, for instance, were—for a box ticket 5s. 5d., lattices 4s. 4d., pit 3s. 3d., and gallery 2s. 2d.; and the performance began 'half an hour after six o'clock.' This hour was sometimes altered, as we find in an announce-

ment of the reopening of Smock Alley Theatre, on 5th November 1738, the following :— Dublin Theatres

'Whereas complaints have been made of the Plays being done too late, this is to give Notice that they intend to remedy this Inconvenience, to begin precisely at 6 o'clock, therefore 'tis hop'd all Gentlemen, Ladies & others who intend to favour them with their company will not exceed that hour.'

There was no half-price in the Dublin theatres; no females sat in the pit; and none, male or female, came to the boxes except in full dress. The upper boxes, in a line with the two-shilling gallery, were called lattices, and over them, even with the shilling gallery, were the slips, also termed 'pigeon-holes.' The auditorium was in the form of a horse-shoe, and oranges and apples were hawked in the cheaper parts of the house.[1] In connection with the Dublin theatres were certain well-known supper-rooms. Sam's Coffee House was kept by Sam Lee, leader of the band at the Crow Street Theatre. Isaac Sparks, the actor, founded a jovial meeting in form of a Court of Justice, wherein he presided in robes as Lord Chief-Justice Joker. One of the contributory causes of the riot which drove Thomas Sheridan from Dublin was Whig jealousy of the influence of the Beef-steak Club, a notoriously Tory gathering, at whose dinners Mrs. Woffington presided. The family of the lady whose diary we have referred to witnessed the plays of *The Busy Body*, *Tamerlane*, *Macbeth*, *The Unhappy Marriage*, *The Distrest Mother*, in which Mrs. Woffington appeared as 'Hermione,' *Henry VIII.*, and *Beggar's Bush*. They were also present at Tate Wilkinson's benefit on 25th February 1758, when *Jane Shore* and the farce of *Tom Thumb* were produced, and the 'whole receipt of the house (not then so large as it was made by Mossop afterwards) was £154.' On this occasion 'seven rows of the pit were added' to the boxes, and 'railed in at box

[1] O'Keeffe's *Recollections*.

prices.' Mr. Wilkinson informs us that 'with the manager's consent and Mr. Dexter's approbation I wore Mr. Dexter's grand suit, which was blue satin, richly trimmed with silver, looked very elegant, and, what was better, fitted me exactly.' It must be remembered that the idea of dressing according to the country and period of the action of the drama is comparatively modern, though O'Keeffe tells us that Mrs. Kelf, when she played 'Lady Elizabeth Grey' in *The Earl of Warwick*, by Rev. Thomas Franklin, dressed the part from a painting by Vandyck. But he adds: 'I saw Barry play "Othello" in a complete suit of English regimentals, with a three-cocked gold-laced hat, and Thomas Sheridan in "Macbeth" dressed in scarlet and gold uniform. . . . All the characters in the play of *Richard III.* appeared in the same modern clothes as the gentlemen in the boxes wore, except "Richard" himself, and thus looked an angry Merry Andrew among the rest of the performers.' In a performance of *Lionel and Clarissa* a contemporary 'squib' thus describes the way in which the hair of the principal male character was dressed :—

> 'His foretop so high, in crown he may vie
> With the crested cockatoo.' [1]

In the farce of *Tom Thumb*, Wilkinson appeared as Queen Dolalolla and mimicked 'Peg' Woffington. In the new Crow Street Theatre the family of the lady referred to (p. 254) witnessed *A Bold Stroke for a Wife* and *Fortunatus*, *Hamlet*, *The Tempest*, *Henry IV.*, and *The Man of Mode*, with the farce of the *French Lady Never at Paris*.[2] We have notice of a benefit performance at Mossop's (Smock Alley) in 1764 for the orphans of a butcher who with his wife was crushed to death on an alarm of fire in Crow Street Theatre. It will be remembered that the two theatres were not then under the same management. The versatility of the Dublin stock companies may be

[1] O'Keeffe's *Recollections*.

[2] *Journal R.S.A.I.* for 1898, vol. xxviii. p. 149.

gauged by the following anecdotes. At Crow Street Digges was playing 'Hamlet' and ruptured a blood-vessel in the first scene. The play was immediately stopped and *She Stoops to Conquer* substituted for it. The manager's apology having been accepted by the audience, the performers, who were all in the house, hastily dressed and went on. A gentleman in the pit had left the building immediately before the accident to Digges, for the purpose of buying oranges. He was delayed for some little time, and having left 'Hamlet' in conversation with the 'Ghost,' found on his return the stage occupied by 'Tony Lumpkin' and his companions at the Three Jolly Pigeons. He at first thought he had mistaken the theatre, but an explanation showed him the real state of affairs. Again in the Theatre Royal *Romeo and Juliet* was acted by the stock company on 19th January 1821, followed by the opera of *Guy Mannering* on the 23rd, and on the 27th by Mozart's *Marriage of Figaro.*

In 1770 Dawson obtained possession of Crow Street, and after continuing the struggle for two years, Mossop, totally ruined, retired from the management of Smock Alley also, in which he was succeeded by Thomas Ryder, an excellent comedian, who had gained much experience in the Irish provinces. He opened Smock Alley in September with *She Would and She Would Not.* In 1776 the rent of Crow Street having fallen into arrear, Dawson surrendered the lease to Ryder. After a vain attempt to manage both theatres and the engagement at high terms of such actors as the Barrys, Sheridan, Foote, and Mrs. Abington, he handed over Smock Alley in 1781 to Richard Daly, one of his stock company, and the following year he became insolvent and joined Daly's company as a player. Daly had reopened Smock Alley and introduced to a Dublin audience John Philip Kemble and his sister the celebrated Sarah Siddons. The management of Crow Street was for a short time

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carried on by Mrs. Barry in the name of her third husband Thomas Crawford, but after a short and chequered occupancy the theatre was seized by the Sheriff's officers for non-payment of rent, and Mrs. Barry transferred all her interest to Daly, who thus became the proprietor of both houses and of some Irish provincial theatres as well. During her tenancy the salaries of the actors had been irregularly paid, indeed Mrs. Barry herself refused to act until her husband produced her fee. On one occasion when 'the ghost had refused to walk'[1] the band struck work, and Crawford, who was acting 'Othello,' had to appear between the acts in his costume and 'make-up,' and play the fiddle in the orchestra to keep his audience in good humour during the interval.

In 1777 'Dolly' Jordan made her first appearance as Miss Bland at Crow Street in the part of 'Phœbe' in *As You Like It*, and afterwards during the management of Richard Daly acted 'Priscilla Tomboy' in *The Romp*. Her mother, Grace Philips, known as 'Mrs. Frances,' had acted 'Desdemona' with Tate Wilkinson, in Dublin in 1758. She married a Mr. or Captain Bland, and her daughter Dorothy Bland with her mother joined Tate Wilkinson at York on the northern tour in 1782, the former acting under the name of 'Miss Frances' afterwards, for prudential reasons, changed to Mrs. Jordan.[2] After 1790 she bore to the Duke of Clarence, afterwards William IV., ten children who were known by the name of Fitzclarence. Her five daughters married, respectively, two earls, a viscount, the younger son of a duke, and a general in the British Army; and one of her sons, Colonel Fitzclarence, was created Earl of Munster, one of the King's own titles. His son married

[1] Stage slang for non-payment of salaries.

[2] It is said that the name was suggested to her by Wilkinson 'as she had crossed the water' to join his company.—*Retrospections of the Stage*, John Barnard.

his first cousin, likewise a grandchild of Mrs. Jordan, and the Countess died in London in October 1906.

In 1779 Mr. Jeffries, brother-in-law to Lord Chancellor Fitzgibbon (p. 159), invited Mr. Colman to Dublin to establish another theatre. The site chosen was the right-hand side of College Green looking towards Trinity College, opposite the Houses of Parliament; but Colman was too timorous to risk the initial expenses, and the project was dropped.

In 1786 an Act of the Irish Parliament had prohibited dramatic performances in any other than a theatre held by patent from the Crown. Smock Alley ceased to be used as a theatre after 1788, and in 1790 was converted into a corn store, replaced in 1815 by the Roman Catholic Church of SS. Michael and John. The only vestige now remaining is an arched passage which led into the building from Essex Street. In the year of its final abandonment, Crow Street Theatre, redecorated and reconstructed, was again opened; but in 1792 from an unlikely quarter appeared a fresh rival. In that year the Fishamble Street Music Hall (p. 192) was converted into a private theatre under the management of Lord Westmeath, and Frederick, better known as 'Buck,' Jones. The latter, a member of a County Meath family, was educated at Trinity College, Dublin, and is still commemorated in Jones's Road, known as 'Buck' Jones's Road in the sixties, in Drumcondra township; and his dwelling-house, for which he revived the ancient name of 'Clonliffe,'[1] still stands in the grounds of Holy Cross College, and has given its appellation to the district. In 1794 Jones obtained from Government permission to open a theatre for seven years, and two years later applied for a new patent. He was advised to come to

[1] It had previously been called Fortick's Grove from Tristram Fortick, whose name is still to be seen in the inscription on an old almshouse in Little Denmark Street. The district is referred to as Clonlic in the charter of King John, and as Clonclyffe in that of Richard II.

terms with Daly for the acquisition of Crow Street Theatre, and in 1797 he purchased Daly's rights therein for the large annual payment of £1332 in annuities to Daly and his children, above rent and taxes, and further expended £12,000 on permanent improvements.[1] In 1814 a serious riot occurred owing to the substitution of *The Miller and his Men* for *The Forest of Bondy*, withdrawn owing to the extravagant terms demanded by the owner of the dog which appeared in the latter piece as 'The Dog of Montargis.' Five years later a further riot was caused by Jones's refusal to allow a singer named Miss Byrne to continue her performance, owing to her breach of contract in singing at an opposition concert. Jones, like most of his predecessors, had now fallen on evil days. The patent of Crow Street Theatre having expired, Mr. Henry Harris of Covent Garden purchased a renewal from Government, and entered into negotiations with Jones for the purchase of the premises, but on his refusal to hand them over, he was thrown into gaol for debt. Harris abandoned the idea of purchasing Crow Street, and pending the acquisition of a new site, fitted up a theatre in the Round Room of the Rotunda (p. 186), which he opened on 19th June 1820. Macready appeared there in the months of July and August. The box entrance was in Sackville Street, and the pit and gallery doors in Cavendish Row. The prices still remained at the familiar figures — boxes, 5s. 5d., pit, 3s. 3d., middle gallery, 2s. 2d., upper gallery, 1s. 1d. The following year Harris secured a site in Hawkins Street, between Trinity College and the quays, on which stands the present Theatre Royal. Here, in an area previously occupied by one of the city meat markets, the Royal Dublin Society had erected premises, after successive removals from Shaw's Court, off Dame Street, and Grafton Street. On purchasing Leinster House in

[1] Daly died in Dublin in September 1813, having been in receipt from 1798 of a pension from the Crown of £100 per annum.

1815, they transferred the Hawkins Street building to the Mendicity Institute for the suppression of street-begging, from whom Harris secured it, the Mendicity Institute removing to Copper Alley, and thence in 1826 to the residence of the Earl of Moira on Usher's Island (p. 313). The first stone of the new theatre was laid on 14th October 1820, the Hawkins Street frontage of the Royal Dublin Society's building being allowed to remain unaltered. The theatre was designed by Mr. Beazley at an estimated cost of £50,000, a sum partly raised by the issue of debentures and annuities. The stage was 73 feet in breadth and 60 feet in depth, and the auditorium measured 52 feet 6 inches from the curtain to the front of the centre box, and 45 feet across the pit. The new house was opened on 18th January 1821, amongst the company being Paul Bedford, with *The Comedy of Errors* and *The Sleep Walker*. Messrs. Johnson and Williams acted the two 'Dromios' in the former. The opening address, by George Colman the younger, contained the following lines:—

> 'Here once a market reared its busy head,
> Where sheep, instead of tragic heroes, bled.
> . . . . . .
> Soon Science came; his steel the butcher drops,
> And Learning triumphed over mutton chops!
> Again the scene was changed by Wisdom's rule,
> Want's refuge then succeeded Learning's school.
> No more in streets the shivering beggar stood,
> Vice found correction here and Famine food,
> Morality rejoiced at Sloth's defeat,
> And Pity smiled to see the hungry eat.'

With the erection of the Theatre Royal, Hawkins Street, the history of the modern Dublin stage may be said to commence, but a few words are necessary as to the fate of the Crow Street house. This theatre was capable of containing 2000 persons, and the acoustic properties were said to have been perfect. During Barry's production of *Alexander the Great*, on a scale of magnifi-

cence intended to rival Woodward's pantomimes, the resources of the stage were taxed to the uttermost. 'Alexander's high and beautiful chariot was first seen at the farther end of the stage (the theatre stretching from Fownes's Street to Temple Lane). He, seated on it, was drawn to the front, to triumphant music, by the unarmed soldiery. When arrived at its station to stop for him to alight . . . the chariot in a twinkling disappeared and every soldier was at the instant armed. It was thus managed. Each man laid his hand on different parts of the chariot; one took a wheel and held it up on high, this was a shield; the others took the remaining wheels, the axle-tree was taken by another—it was a spear; the body of the chariot also took to pieces, and the whole was converted into swords, javelins, lances, standards, etc.' 'I never,' adds O'Keeffe, 'saw anything to equal in simplicity and beauty this chariot manœuvre in *Alexander the Great*.'[1] From this we may conclude that what is condemned as the *modern* craze for spectacle and over-staging is of older date than its critics seem to imagine. In Crow Street the green-room was on the side of the Lord-Lieutenant's box, being on the opposite side to that of Smock Alley. The former theatre had been most elaborately restored by the unfortunate Jones, the best Italian artists having been employed on its internal decorations. The last performance in Crow Street theatre took place on 13th May 1820. The late actor-manager, H. Calcraft, informs us in *Leaves of a Manager's Portfolio* that in 1824 the scenery was already gone, and 'there were sundry rents and chasms in the roof,' and 'that many detachments of unlicensed plunderers were busily employed knocking out the panels of the boxes and carrying off all bodily.' After lying derelict for some time, part of the site was purchased in 1836 by the Apothecaries' Hall and was sold by them in 1852 to the Catholic

[1] *Recollections*.

University for the use of their medical school, known as the Cecilia Street School. The stage-door in Temple Lane may still be identified, and portion of the east wall exists in the lower part of Fownes's Street in which may be recognised traces of the entrance doors to the galleries. A large building in Temple Bar, used by Jones as a scene-room, was converted into a hat factory, and is now a stable.

The new theatre in Hawkins Street soon received the signal distinction of a visit from King George IV., on 22nd August 1821, on which occasion the pieces commanded were *The Duenna* and *St. Patrick's Day*, both from the pen of the gifted Richard Brinsley Sheridan, native of Dublin and personal friend of the royal visitor. This was the sole visit of an English sovereign to a Dublin theatre in the annals of the Dublin stage up to the close of the nineteenth century.[1] A celebrated Irish piper named Fitzpatrick was engaged to play 'God save the King' and 'St. Patrick's Day,' and the entire audience enthusiastically joined in the singing of the National Anthem by the company. 'The whole house,' we are told, 'stood up to welcome His Majesty, and such a shout—so tremendous,—so prolonged—was raised on his entré, that surely was never heard in a theatre before.'[2] This ovation was soon to be succeeded by a very different scene, when the King's representative had a reception as unfavourable as that of George IV. had been cordial. In 1822 the Marquis of Wellesley, then Lord-Lieutenant, had condemned the custom of dressing with garlands and orange sashes the statue of William III.

[1] His present Majesty, King Edward VII., commanded a performance by Mr. Beerbohm Tree in the Theatre Royal for Friday 24th July 1903, but this was countermanded owing to the death of Pope Leo XIII. On the second Irish visit of their Majesties the following year, Mr. Tree had another command night on 28th April at which the king and queen were present, and were accorded a reception as enthusiastic as that bestowed on George IV.

[2] *Evening Post.*

in College Green on the anniversary of his landing in England; and John Smyth Fleming, Lord Mayor, had on 31st October issued a proclamation forbidding the practice, and thus disgusted the Orange faction. On 14th December the Lord-Lieutenant visited the theatre in state, when *She Stoops to Conquer* and *Tom Thumb* were announced for performance. When 'God save the King' was played shouts were raised for 'The Boyne Water,' and a bottle, hurled from the gallery, struck the drop-scene. Six persons were arrested for what was known as 'The Bottle Riot,' but after a trial lasting five days, the jury acquitted one of the prisoners and disagreed with respect to the other five, who were subsequently discharged.[1] On 15th July 1822 Edmund Kean had made his first appearance in the Theatre Royal in the character of 'Richard III.,'[2] and in August of the following year the great Catalani condescended to sing several *arias* from Mozart's operas between the performance of the play and the concluding farce. After letting the theatre to Mr. W. Abbott for the two years 1825-6 at the extravagant rent of £4000 per annum, Mr. Harris finally retired in 1827, and was succeeded by Mr. Alfred Bunn. In 1828, after an engagement of Charles Kean, Bunn let the theatre for three months to Ducrow, for an equestrian performance entitled *The Massacre of the Greeks*. He again occupied the theatre with his circus in February and March 1835. During Bunn's management a stage-struck amateur named Luke Plunkett, member of a respectable family resident near Portmarnock, appeared as 'Richard III.' Some of his readings of well-known passages were exceedingly erratic, and his death scene so amused the audience that they insisted on its repetition, with which demand the

[1] An inmate of Simpson's Hospital, named Hanbidge, informed Reverend T. R. S. Collins (p. 161 *n.*) that he had thrown the bottle from the end of a stick.

[2] His last appearance was on Friday 6th January 1832 as 'Octavian' in *The Mountaineers*.

tragedian solemnly complied. He again appeared as 'Coriolanus,' but broke down and admitted that he could not continue the part, upon which the audience demanded a song, and in response he gave them 'Scots wha hae' with great spirit. Dublin Theatres

The Theatre Royal had, on the whole, catered well for the public, but was not left free from rivalry. Johnstone's Royal Hibernian Theatre was established in Peter Street, and there Belzoni, the Sandow of his day, performed his athletic feats. He is now better known as the Egyptian explorer of his later years. In 1827 Norman, the director of pantomime and spectacles, joined Bradbury the favourite clown[1] in once more opening the theatre in Fishamble Street under the name of the 'Sans Pareil.' Yet another theatre was opened in Lower Abbey Street in October 1833 by the Messrs. Calvert under a patent granted four years previously to the two sons of Frederick Jones, as a tardy compensation for their father's deprivation of the Crow Street patent. This continued open, under successive extensions, till 1844, when James Calvert, junior, became insolvent, and R. T. Jones sold all his rights in the patent and the patent itself to Mr. John Charles Joseph, a Dublin hotel proprietor, who transferred it to the Adelphi, now the Queen's Royal Theatre, Great Brunswick Street.

On the 21st August 1830, J. W. Calcraft became lessee of the Theatre Royal, Hawkins Street, at an annual rent of £2000, reduced soon after to £1400, and also hired the 'Adelphi,' now the Queen's Theatre, in Great Brunswick Street, at £225 a year. The former he held, with varying fortunes, for 21 years. His management opened inauspiciously, as during his first winter season so severe a snowfall was experienced in February, that for four days all traffic absolutely ceased, and Dublin resembled a city of the dead. The summer of

[1] He was preferred by Dublin audiences to the celebrated Grimaldi.

1832 witnessed the first visitation of Asiatic cholera known in the Irish metropolis, which made itself felt on theatrical receipts. The season of 1839 was notable for a performance of *Richelieu* at which the author, Sir Edward Lytton Bulwer, was present. So pleased was he with its production, that he ordered presentation copies of the play to be sent to each of the actors. Two years later was witnessed the last appearance on the Dublin boards of Tyrone Power, whose death was estimated by Mr. Calcraft as equivalent to a loss to him of £1000 per annum.

From 1848 the management of the Queen's Theatre had been in the hands of Mr. John Harris, who in 1851 obtained the lesseeship of the Hawkins Street theatre, then under ejectment for non-payment of rent amounting to £1200. He spent £3000 in repairs and decoration, and the theatre reopened with Boucicault's *Love in a Maze*. From this we may date the palmy days of the 'Old' Royal, as veteran Dublin playgoers still affectionately term it. Mr. Harris started a series of Shakespearian revivals on a scale of unusual splendour, introducing for the first time Mendelssohn's music in *A Midsummer Night's Dream*. These performances achieved marked success. The company included Granby, J. Webster, F. Robson, T. C. King, Hurlstone, Stenton, Barsby, Gladstone, Mulford, Bellair, and Vivash; with Mrs. Parker, Mrs. Hudson Kirby, Mrs. Bellair, Miss Kate Dibdin, Miss Parry, Miss Jenny Marston, and Miss Braun, who were afterwards joined by Charlotte Saunders, Agnes Markham, and Mr. and Mrs. Huntley, whose son is the celebrated burlesque actor of the present day, G. P. Huntley. The 'Macbeth' of T. C. King was generally admitted to have been a fine piece of acting, and Granby is believed to have been the best 'Falstaff' that ever trod the boards. It is interesting to note that the late Sir Henry Irving made his first appearance in Dublin in the small part of 'Francesco' in *Hamlet* on 1st October

1861. During the continuance of the Dublin exhibition of 1853 the Theatre Royal saw an uninterrupted performance of 516 nights. It must not be supposed that Harris limited himself to Shakespeare or to his excellent stock company. Grisi and Mario sang in Italian Opera in 1855, giving a foretaste of those annual engagements in which Dubliners had the privilege of hearing Tamburini, Lablache, Alboni, Giuglini, Santley, Trebelli, Bossi, Titjens, Sinico, and a host of others, while the veteran conductor Signor Arditi was as well known in Dublin as the Nelson Pillar. Indeed, Dublin audiences had ere this not been strangers to the highest treats in vocalism. In 1841 had commenced the first series of Italian operas on the grand scale: Sims Reeves had sung in Dublin as early as 1845, and Jenny Lind appeared in *La Sonnambula* on 10th October 1848, when prices reached the unprecedented figure of dress boxes £1, 10s., second circle £1, pit 12s. 6d., first gallery 7s., second 5s. In April 1855 Helen Faucit visited the Theatre Royal, and Catherine Hayes and Madame Ristori both had engagements in 1857. Sothern, Compton, and J. L. Toole all were seen between 1863 and 1865, and on the 6th April 1870, Ireland's greatest modern favourite, Barry Sullivan, made his Dublin début. But to the Theatre Royal a formidable rival, still flourishing amongst us, was now to appear. On the 27th November 1871, the Gaiety Theatre was opened in South King Street, close to St. Stephen's Green. It was the venture of two young men, John and Michael Gunn, whose father had perished in the melancholy omnibus accident whereby six persons were drowned in the canal lock at Portobello Bridge. The theatre opened with *She Stoops to Conquer* and the burlesque of *La Belle Sauvage*, performed by Mrs. John Wood's company. The evergreen Lionel Brough was the 'Tony Lumpkin' of the former, and the 'Captain Smith' of the latter piece, in which Mrs. John Wood was 'Pocahontas.' Undeterred by the history of past rivalries, the Messrs.

Dublin Theatres

Gunn believed, and as the event proved rightly, that the second city of the Empire was equal to the support of two first-class theatres. They entrusted its construction to Mr. C. J. Phipps, F.S.A., and in the incredibly short period of six months and a fortnight from the laying of the first stone, the theatre was completed and fit for occupation. The Gaiety Theatre has been built, decorated, and managed in accordance with the most modern ideas. The old tradition of the stock company was abandoned from the commencement, and the management learned to rely entirely on the visits of London companies. Even in the time of O'Keeffe (p. 254) 'theatrical summer birds of passage from London found very good pickings in Dublin,' and this was now to be the invariable rule. In December 1873 was produced the inimitable pantomime of *Turko the Terrible*, by Mr. Edwin Hamilton, most versatile of Dublin literary men. In the following April the brothers Gunn acquired possession of the Theatre Royal, Hawkins Street, and from that date for six years the theatres were worked in conjunction. That the public were not sufferers from the single ownership may be gathered from the list of engagements, which include the Carl Rosa Opera Company, with Maas, Snazelle, Leslie Crotty, Ludwig, Georgina Burns, and Julia Gaylord; Salvini in *Othello*; Isabel Bateman, Phelps, and Genevieve Ward, at the Theatre Royal; and Hermann Vezin, Charles Matthews, Charles Wyndham, Mr. and Mrs. Kendal, Miss Neilson, and the D'Oyly Carte Company at the Gaiety.

On the 9th February 1880 a *matinée* performance of the Christmas pantomime *Ali Baba* was to have been given in the Theatre Royal in aid of the Dublin charities. But on that morning a fire unaccountably broke out, fortunately some time before the audience would have been seated; and in a few hours the theatre was reduced to a heap of smouldering ashes: the manager, Mr. Francis Egerton, unhappily losing his life in a noble devotion to duty. In

1886 the Leinster Hall for concerts and theatrical performances, for the latter of which however it was ill adapted, was opened by Mr. Gunn on the site of the theatre which had been consumed. After many difficulties a patent was acquired by a new syndicate to revive the Theatre Royal, and on the same site was erected, from the designs of Mr. Frank Matcham, the present theatre, formally opened with a performance, by Mr. George Edwardes' company, of *The Geisha* on 13th December 1897. On 27th December 1904 the Abbey Theatre, erected at the angle of Abbey Street and Marlborough Street, at the cost of Lady Gregory, was opened for the production of plays by Irish writers, performed by Irish actors. In a conversazione held in this theatre at the commencement of the season 1906-7 Mr. W. B. Yeates spoke hopefully of the prospects of Irish drama. The stock company have been favourably received in London, and a school of Irish dramatic writers, including Mr. W. B. Yeates, Mr. Edward Martyn, Lady Gregory, Mr. J. M. Synge, and Dr. Douglas Hyde, has arisen, and shown a capacity for the production of original work which, in the present circumstances of English dramatic art, bids fair to attract attention. If these authors succeed in widening the scope of their dramatic writings without hurting Irish susceptibilities the Irish National Theatre may revive some of the past glories of the Dublin stage, whose traditions constitute a heritage not lightly to be cast aside.

Dublin Theatres

This brings the tale of the Dublin theatres to a close. The Queen's Royal Theatre, home of National melodrama, is still with us, and can proudly claim to be the oldest, as the Abbey Theatre is the youngest, of Dublin theatres. The 'new' Royal and the Gaiety still flourish in friendly rivalry, and two Music Halls, the Empire and the Tivoli, compete with the regular theatres for public patronage on lines very different from the music halls of eighteenth-century Dublin.

BROADSTONE TERMINUS

CHAPTER IX

NINETEENTH-CENTURY DUBLIN

O'CONNELL BRIDGE

THE nineteenth century opened inauspiciously for Dublin. The rebellion had been crushed, but embers of disaffection still smouldered, fanned to some extent by the general dissatisfaction with the abolition of the Irish Parliament and the consequent loss to Dublin of some of its social importance. The sale in 1802 of the buildings of the late Parliament House to the Bank of Ireland emphasised this feeling; and in the summer of 1803 the rebellion broke out planned by Robert Emmett, younger brother of Thomas Addis Emmett (p. 159), the first of those abortive attempts at armed insurrection which characterised the Ireland of the nineteenth century. Aid had been expected in Dublin from Kildare and Wicklow, but the country had been cowed by the events of '98, and the meagre county levies seem to have misunderstood the time and place of rendezvous, so that at the hour fixed for the rising one hundred men only had assembled at the headquarters in Marshalsea Lane. With these Emmett, having sent up a rocket as a signal to his followers in the city, marched through Thomas Street to

Dublin

the attack of Dublin Castle. Meantime a leaderless and undisciplined mob had engaged in aimless rioting, and on debouching into High Street chanced to encounter the coach in which Lord Kilwarden, the Chief Justice, a man of the highest character, was with his nephew and daughter proceeding to his residence in Leinster Street, having been alarmed at his country-house, Newlands, Clondalkin, by rumours of an outbreak. The crowd dragged him and his nephew from the carriage; and the Chief Justice, relying on his well-known reputation for clemency, exclaimed 'I am Kilwarden.' 'You hung my son,' shouted a man named Shannon, and plunged his pike into the old man's breast, who fell mortally wounded. The military arriving, cleared the street of the rebels, and the Chief Justice was found in a dying condition on the side-walk. He was removed to the watch-house in Vicar Street, where he lingered for about an hour, and thence his body was taken to his residence in Leinster Street. It is said that his assailant had mistaken the Lord Chief Justice for Lord Carleton, the judge who had in fact sentenced his son. Lord Kilwarden's nephew shared his fate, but his daughter was, according to one account, conducted to a place of safety by one of the rebels, popularly, but on no sufficient authority, believed to have been Robert Emmett himself. Colonel Brown, of the 21st Regiment, and a few private soldiers were killed, but on the approach of reinforcements from the Castle the whole movement collapsed. Quigley and others of the leaders turned King's evidence, and many of the misguided conspirators paid for their errors with their lives. Emmett escaped to County Wicklow, but his romantic attachment to Sarah Curran[1] induced him to return to Dublin and linger in hiding, in a house still pointed out in Harold's Cross, with a view of taking leave of her; and on 25th August he was arrested in his

[1] Daughter of John Philpot Curran, and heroine of Moore's poem, 'She is far from the land.'

hiding-place by the vigilant Major Sirr,[1] tried and convicted, and, on the 20th September, hanged in Thomas Street. His speech from the dock is a fine specimen of oratory; and he still retains in the affections of the Irish people a place above many whose careers afford a better title to esteem.

The general dislike of the Union found a more capable and saner exponent in Daniel O'Connell, a junior member of the Irish Bar, scion of a family of the minor gentry of Kerry, and afterwards to be known as 'the Liberator.' A sincere and zealous Roman Catholic he contended for the removal of the disabilities of his creed-fellows with ultimate success; and in his favourite phrase, 'Agitate, agitate, agitate,' he inaugurated that new policy of parliamentary activity which, after making an unwilling convert of so great an English statesman as Gladstone, still launches its tireless attacks on the Union, and continually reiterates its demands for an independent Parliament.

The march of improvement in Dublin meantime continued unchecked. What the city had lost in prestige it strove to regain in social comfort; the policing of the streets was reformed in 1808, the Richmond Basin, Portobello, for securing to the growing southern district a satisfactory water supply, was opened in 1812, and six years later the General Post Office was provided with its present handsome and commodious premises in Sackville Street. In 1825 the city was lighted with gas, and the following year the Wellesley Mart, Usher's Quay,[2] for the encouragement of native manufacture, was the forerunner of many subsequent efforts in the same direction. Nor was there any relaxation of philanthropic enterprise. The Fever Hospital in Cork Street dates from 1804, and the Bedford Asylum for the reception of 1000 poor

[1] He had held a commission in the 68th Regiment, but his title did not indicate military rank. It had reference merely to his post of Town Major.

[2] Now occupied by Messrs. Ganly and Son, auctioneers.

children, commenced in 1806, preceded by 30 years the Irish Poor Law Act. Sir Patrick Dun's Hospital in Denzille Street was founded two years later, and the Claremont Institute for the Deaf and Dumb, the Richmond Institution for the Industrious Blind, the Old Man's Asylum, the Molyneux Asylum for Blind Females, in Peter Street, and the Kildare Place Society for the education of the poor, had all been established before 1816. In that year the first steam packet started from Dublin harbour, nine years after the total loss of the *Prince of Wales* Parkgate packet and that of the *Rochdale* transport at Dunleary, in which dreadful disaster 300 passengers were drowned. A flicker of the eighteenth-century public social life may be traced in the laying out during the following year of the Coburg Gardens, comprising 12 acres, formerly the grounds of the town house of Lord Clonmell in Harcourt Street, opened to the public in 1817; and which after forming the site of the exhibitions of 1855 and 1872 are now absorbed in the private grounds of Lord Iveagh's residence in St. Stephen's Green South. The facilities for communication between the northern and southern portions of Dublin continued to increase: Whitworth Bridge in 1816 reoccupied the site of Ormonde Bridge (1684) between Bridge Street and Church Street, and in the same year Richmond Bridge afforded another means of approach to the Four Courts by connecting Winetavern Street with Chancery Place; and Wellington Bridge, familiarly known as 'the Metal Bridge,' gave access from Liffey Street to the Commercial Buildings. Dublin nevertheless steadily declined alike in manufacturing energy and in the brilliancy of its social life. The severe winter of 1814, during which the streets were for three weeks impassable through a heavy snowfall, caused great distress amongst the working classes, and weaving, which had been the staple industry, was already in sore straits in 1826. In that year £13,000 was raised for the relief of the suffering

weavers, and in 1830 many of them were sent to England. Indeed as Ulster gained in manufacturing and trading importance, so Leinster proportionally declined; the linen manufacture of the former prospering after the Union as the woollen and silk industries of the latter commenced to stagnate; and Belfast, from the obscure fishing village of William III.'s reign, had become a flourishing seaport and commercial centre, already the rival of Dublin, and soon to become her superior in business enterprise and mercantile importance. The Chief-Secretaryship of Sir Robert Peel, 1812-18, was marked by the formation of a police force for Ireland outside Dublin known as the Royal Irish Constabulary, its members more familiarly termed from its originator 'Bobbies' and 'Peelers.' He also reformed the public service, but incidentally Castle rule became more than ever imbued with English prejudice and with the doctrines of Protestant ascendency.

Nineteenth-Century Dublin

In 1821 Ireland received the unusual favour of a visit from Royalty. From the landing of Richard II. and of Henry V., at the end of the fourteenth and beginning of the fifteenth centuries, the only monarchs to tread her shores had been James II. and William III., and these solely for the purpose of fighting out in Ireland their conflicting claims to the crown of England. It might have reasonably been supposed from the widespread disaffection which existed, especially amongst the Roman Catholic population, that a representative of royalty so unpopular as was George IV. within a week of the death of Queen Caroline would have met with but a cold reception. But the Irish have always been royalist in their sympathies and loyal to the kingly office, and the welcome accorded to the 'First Gentleman in Europe' by the Irish capital was wildly enthusiastic. Even O'Connell bestowed on him as cordial a greeting to Dublin as did Sir Walter Scott later to Edinburgh. George IV. landed at Howth on 12th August, and made his public entry

into Dublin five days later, driving by the North Circular Road to the Viceregal Lodge in Phœnix Park. For two nights the city was illuminated, and when the King left Ireland on the 3rd of September, the country was at his feet. He sailed from Dunleary, the foundations of whose harbour had been laid four years previously, and which was henceforth to be known as Kingstown, a granite obelisk on the rocky shore, surmounted by a crown on a cushion, the subject of sarcastic comment by Thackeray, marking the site of his departure. Six years afterwards a more substantial memorial of his visit was commenced in the iron structure known as the King's Bridge across the Liffey, the most westerly crossing except Island Bridge at Kilmainham, which gives its name to the terminus of the Great Southern and Western Railway standing at its southern end. Since then, English royalty has not been entirely a stranger to our shores, though the visits have been all too few. Her late Most Gracious Majesty Queen Victoria visited Ireland in 1849, in 1853, and again in 1861, and was much touched by the hearty and respectful welcome which, after an interval of wellnigh forty years, she received in 1900, within a year of her death. On that occasion Her Majesty was received by the Lord Mayor, Sir Thomas Pile, at the city boundary at Leeson Street Bridge, where a temporary reproduction of one of the old city gates had been erected, and a loyal address of welcome was presented by him. His Majesty King Edward VII., as Prince of Wales, paid four visits to the country between 1865 and 1885, on two of which occasions he was accompanied by Queen Alexandra; and signalised his accession by his visit in July 1903, acknowledging the enthusiastic reception accorded to him by his *Address to my Irish People*, and by a further less formal visit of their Majesties in the following year.

The visit of George IV. was followed by a bad harvest, and famine became acute, a foretaste only of the dreadful sufferings which followed the failure of the potato in

1845. The Irish Poor Law Act passed in 1837 had obviated the necessity of providing for the destitute by individual charity, but it had to be extended by a system of outdoor relief, to meet the necessities of 1848, and its operation fostered that wholesale emigration which has depleted Ireland of much of the best elements in her peasant population. Again did an ill-conceived rebellion break out, once more an echo of a revolution in France: pikes were manufactured and stored, and the usual attack on Dublin Castle was arranged. In July, Dublin was proclaimed under the Crime and Outrage Act, and the Habeas Corpus Act suspended. But the proposed rising never took effect. Its leader, William Smith O'Brien, and his associates, John Mitchell and Thomas Francis Meagher, were arrested, tried, and condemned to death; but their sentences were commuted to transportation. Again in 1868 a treasonable conspiracy was formed, on this occasion a kind of after-clap of the Civil War in the United States, and Dublin was the headquarters of its leaders. This plot, known as the Fenian conspiracy, culminated in an ill-conceived attack made by a handful of young men, chiefly assistants in Dublin shops, on a police barrack at Tallaght, eight miles south-west of the city. The leader of the conspiracy, a returned Irish-American named James Stephens, succeeded in effecting his escape from Mountjoy Prison; and Dublin has since been free from attempts at armed rebellion.

The year 1839 was unfortunate in the annals of Dublin. A storm on the 6th January inflicted great damage on buildings, the Liffey overflowed the low-lying portions of the city, while two destructive fires, one attended by loss of life, consumed property to the value of £70,000. In 1853 was held in Dublin the first great Industrial Exhibition, generally known as Dargan's Exhibition, from its promoter, William Dargan, an eminent railroad contractor, who munificently placed a sum of £26,000 at the disposal of the Royal Dublin Society for the purpose.

The buildings were erected on Leinster Lawn, where a statue of Dargan commemorates his generosity, and the exhibition gave occasion to the second visit of Queen Victoria, accompanied by the Prince Consort and other members of the royal family. A second exhibition, on the site now occupied by the Royal University in Earlsfort Terrace, was inaugurated by the Prince of Wales in presence of nearly 10,000 visitors. In 1868 the new Vartry water supply was completed, and in 1872 an exhibition of arts, industries, and manufactures, promoted by Sir Arthur and Edward Cecil Guinness, now Lords Ardilaun and Iveagh, was held in the same premises as that of 1865. The same year saw the inception of the system of street tramways, which by successive extensions and improvements now renders Dublin in respect to internal communication second to no city in Europe. Towards the end of 1881 the much-needed South City Markets, at the junction of Exchequer Street with South Great George's Street, were opened by the Right Honourable George Moyers, Lord Mayor. Six months later the Phœnix Park murders, as is generally termed the cowardly and purposeless assassination of Mr. Thomas H. Burke, permanent Under Secretary, and Lord Frederick Cavendish, the newly appointed Chief Secretary for Ireland, were perpetrated within sight of the windows of the Viceregal Lodge. In 1887 Killiney Hill (p. 338), with its command of beautiful coast scenery, was acquired as a public park and formally opened by Prince Albert Victor; and in 1892 the foundation-stone was laid in St. Stephen's Green of the monument to Lord Ardilaun, commemorating his munificence in laying out and presenting to the Dublin public this now delightful resort. Four years later the line of electric tramway from the city boundary at Haddington Road to Dalkey, a distance of eight miles, was formally opened by the Lord Mayor of Dublin. In the February of 1903 one of the most severe gales ever experienced on these shores passed over Dublin, causing

serious damage to property, but happily without occasioning loss of life. The Phœnix Park especially suffered from its effects, 3000 elms and thorns having been uprooted. In 1906 arrangements were completed for holding an International Exhibition on the beautiful site of Herbert Park, near Donnybrook, a piece of ground presented by Lord Pembroke to the township which bears his name, as a permanent public park, on the occasion of the majority of his heir.

The nineteenth century has added to Dublin most of its parish churches, Protestant and Roman Catholic, has seen the foundation of many more public institutions and some important additions to its public buildings, the rebuilding and alteration of four of the six previously existing bridges over the Liffey, and the erection of four new ones, the completion of a new and magnificent water supply, and the creation of a splendid system of internal communication. In addition, numerous statues and other memorials have been erected in the leading thoroughfares, the Phœnix Park has been laid out, and enriched with one of the finest zoological gardens in Europe, and a very complete system of main drainage and electric lighting practically completed. The construction of railways has brought Dublin into direct communication with every provincial centre, and the continuous growth of the suburbs and the erection of artisans' dwellings has raised considerably the standard of comfort of the middle and lower classes.

Of the additions to the city churches, the finest example is the handsome Renaissance structure of St. George's Church, not in the old parish of that dedication still commemorated in the name of South Great George's Street, but in that known as Little St. George's, formed into a parish by an Act of Parliament of 1793. The original parish church stood in Lower Temple Street, but the rapid growth of the neighbourhood as a residentiary district led to the erection in 1802-13 of the

ST. GEORGE'S CHURCH

present church from the designs of Francis Johnston, at the enormous eventual cost of nearly £90,000. The edifice is completely cased with hewn stone, and the front as viewed from Hardwicke Street, is both striking and handsome. It is ninety-two feet wide, and consists of a central portico of four fluted Ionic columns approached by steps, and surmounted by an entablature and pediment. On the frieze is the inscription in Greek capitals, ΔΟΞΑ ΕΝ ΥΨΙΣΤΟΙΣ ΘΕΩ, 'Glory to God in the Highest.' Above and in the rear of this rises the beautifully proportioned steeple, 200 feet in height, consisting of five storeys, with a spire terminating in a ball and stone cross. A deep cornice runs completely round the building. The handsome single-span ceiling was saved from destruction in 1836 by the genius of a young engineer, a graduate of Trinity College, Dublin, named Robert Malet, who by means of bow-string girders succeeded in raising the roof without injuring the ceiling. Projecting galleries run round three sides of the interior, the fourth being occupied by the chancel, erected in 1880, which contains an east window of three lights, by Meyer of Munich, the centre the gift of the Cosgrave family, the south light in memory of Emma P. Dix, and the north light in memory of Dr. Neilson Hancock. The peal of eight bells, originally erected in a belfry at the back of the house occupied by the architect, and which cost £1300, was presented by him to the church in 1828. Somewhat similar in general effect, though far inferior architecturally, is the church of St. Stephen in Upper Mount Street, built in 1825 from the plans of T. Bowden, designed largely on Athenian models. The portico is copied from the Temple of Minerva Polias, and the tower and dome rise to a height of 100 feet.

The beautiful Norman façade of St. Ann's in Dawson Street, facing South Anne Street, was erected in 1868-9, from the designs of Sir Thomas Deane. The employment of courses of stone differing in colour, recalls the Duomo of Florence. In the suburbs, the Early English Gothic edifice of St. Bartholomew's, Elgin Road, is the most ornate of the Dublin churches. The design, by Wyatt of London, consists of a nave, transepts, choir, and apse. The admirably proportioned clock-tower above the choir, with its octagonal belfry, containing a carillon and peal of eight bells, was to have been surmounted by a lofty spire, since dispensed with as unnecessary. A beautiful memorial screen of wrought iron, and some fine stained-glass windows, give richness to the interior, which is paved in handsome mosaic. The organ, which cost £1000, is only surpassed by those of the cathedrals.

The Albert Chapel, or 'Old Molyneux,' in Peter Street, is interesting as having been the site of Astley's Circus, and afterwards the chapel of the Molyneux Asylum for female blind, which occupied the house of Sir Capel Molyneux. This asylum has been transferred to Leeson Park, and the original building is now a retreat for aged females. St. Mary's Chapel of Ease in Mountjoy Street is commonly known as 'the Black Church,' less from its sombre outward aspect than from its gloomy interior. The latter is due to the great thickness of the walls and narrowness of the window-opes. These features, which it shared with the Church of Holy Trinity, Rathmines, before the latter was rebuilt, recall the episcopate of Archbishop Magee, predecessor of Whately, and grandfather of the late Archbishop of York, who believed in his later years that the Protestant population was in danger of massacre by the Roman Catholics. In this idea he refused to consecrate any church which could not be utilised as a cannon-proof refuge in the event of a rising.

The existing Roman Catholic churches, with one exception, all date from the nineteenth century. The

exception is the Church of the Discalced (or Barefooted) Carmelites in Clarendon Street, approached by Johnstone's Court, off Grafton Street. This Order came to Ireland in 1626, and probably established themselves north of the Liffey. In 1749 they had a chapel in Wormwood Gate, and ten years later they removed to Dawson's Court, off Lower Stephen's Street. In 1793 they purchased a plot of ground on the east side of Clarendon Street, and erected thereon the existing church, dedicated to St. Theresa. In 1877 a new transept, in Romanesque style, was added. The front is of Dalkey granite in coursed ashlar dressings of granite and Portland stone. The arcades and windows are elaborately moulded, and enriched with columns of polished Dalkey granite, the shafts of the pinnacles being of polished Newry granite. The ceiling, groined in plaister, corresponds with that of the older building. Set in the front face of the altar is 'The Dead Christ,' by Hogan,[1] the celebrated Irish sculptor.

The other religious communities having churches in Dublin are the Jesuits, Vincentians, Franciscans, Dominicans, Capuchins, Calced Carmelites, Augustinians, and Passionists. The first of these Orders came to Ireland in 1560, and during the reign of Charles I. a handsome chapel was erected for them by Lady Kildare in Back Lane. After a somewhat migratory existence they took over in 1815 the chapel of the 'Poor Clare' nuns in Hardwicke Street, and in 1829-32 they erected, from the designs of T. B. Keene, their present handsome church of St. Francis Xavier in Upper Gardiner Street. The building is cruciform, and a granite portico of four Ionic pillars faces the street, surmounted by an entablature and pediment with the inscription in gold, '*Deo Uni et Trino*,

[1] Born in 1800 at Tullow, County Waterford. He was sent to Rome as a student in 1824. 'The Dead Christ' was said by Thorwaldsen to be Hogan's masterpiece, and 'The Drunken Faun' was pronounced by the same sculptor to be 'worthy of an Athenian studio.' He died in 1858, and is buried in Glasnevin Cemetery in the O'Connell circle.

sub invoc. S. Francisci Xaverii.' The interior is richly decorated, the Corinthian altar-screen, with its alto-relievo in the tympanum, and the altar-piece, commemorating the preaching of the great missionary Patron, being of exceptional artistic merit. The organ, in a gallery over the west door, was built for a musical festival in Westminster Abbey, and the church music is deservedly celebrated. In the transepts are four paintings by Gagliardi, the elder, the greatest of modern Italian painters, illustrating incidents in the life of St. Ignatius Loyola, the founder of the Jesuits. The first is 'The Vigil of Arms at Monserrat,' the second, 'The First Vows at Montmartre, Paris,' the third, 'The Putting of the Great Question to Francis Xavier,' and the fourth, a particularly fine piece, 'Francis Borgia, Duke of Gandia, offers himself to Ignatius.'

Nineteenth-Century Dublin

The church of the Vincentians, or Congregation of the Mission, is the beautiful pile of St. Peter's, Phibsborough, originally erected early in the last century on a commanding site on the North Circular Road, close to the present cattle-market. It was rebuilt about the middle of the century in Early Pointed Gothic. The increase of population in the neighbourhood necessitated a further rebuilding in 1868, interrupted for some time by a lawsuit concerning the adequacy of the foundations of the central tower. It has since been partly completed from the designs of Mr. Goldie, and the building now consists of a tower and nave belonging to the earlier structure, transepts measuring 110 feet across, and a choir consisting of an apse of seven bays with seven radiating chapels, each terminating in a fine rose window. The stained glass, by Lobin of Tours, deserves special attention.

The Franciscan Order had in early times a friary in Francis Street, in the Irish suburb outside Newgate, as the Franciscan house was outside Newgate, in London, and the university established by Alexander de Bicknor in 1320 was chiefly under Franciscan direction. The Order

was re-established in Cook Street in 1620. Their chapel known, from the sign of a neighbouring shop, as Adam and Eve Chapel, was built in 1715, but fell one Sunday and killed many of the congregation, who had assembled to hear a sermon from Sylvester Lloyd, Bishop of Waterford. It was rebuilt, mainly by his exertions, contiguous to the chapel dedicated to St. Michael the Archangel, in Rosemary Lane, and a convent established beside it in 1756. In 1832 the older chapel was demolished, and the present church of St. Francis of Assisi was erected on the joint sites, together with further ground acquired on Merchants' Quay, the new building thus having entrances from Merchants' Quay and Cook Street.

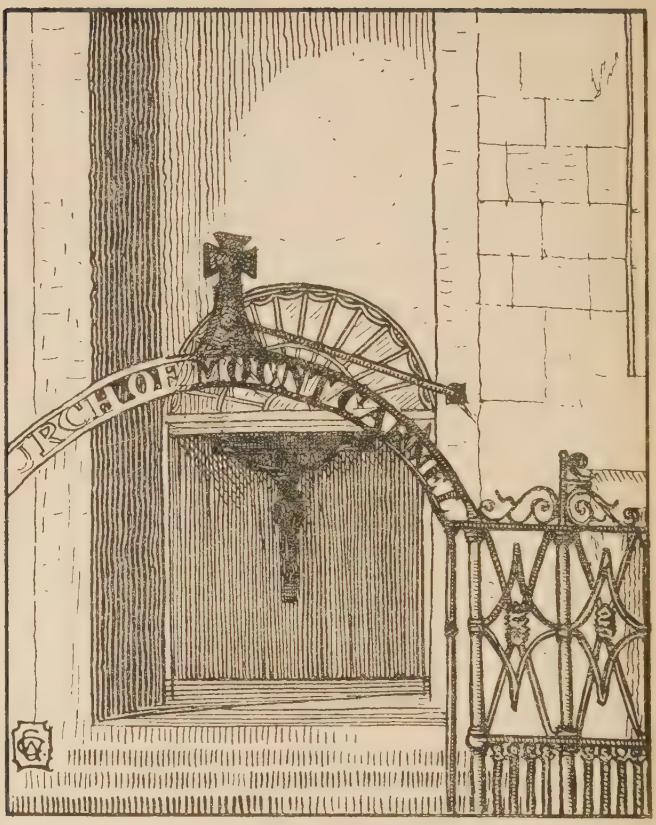
The Dominicans had a priory on the north bank of the Liffey at the southern end of St. Michan's parish, founded for them in 1224 by William Mareschall, Earl of Pembroke, son-in-law of Strongbow. This site, 'with the ruinous church thereof,' was granted in 1612 to the Inns of Court (p. 173). In 1749 the Order had a chapel in Bridge Street, in which Lord Kingsland occupied a pew adorned with his coat of arms. Fifteen years later this chapel passed to the secular clergy, as the parish church of St. Audoen's, and was still in existence in 1846. All traces of it have disappeared in recent years, and the chapel-house is let in tenements. The Dominicans moved to Denmark Street, and in 1866 the present church of St. Saviour, in Lower Dominick Street, was built for them from the designs of the late J. J. M'Carthy. The church, a good specimen of Early Decorated Gothic, has a finely carved façade, and consists of a lofty central aisle, with large clerestory windows, narrow and low side aisles, and an apse in which is the beautiful high altar. At the western end is a stone organ-loft surmounted by a large and handsome window. The north aisle has side chapels, a later addition, and at the east end of the south aisle is an altar of coloured marble ornamented with a fretwork of white. The beautiful Pieta is a magnificent

specimen of the work of Hogan: the upper figure of Christ is Italian. In this aisle is a stained-glass window, erected by Earl Spencer in memory of Mr. Thomas Burke, the Under Secretary, assassinated in 1882 (p. 278). The adjoining Priory, extending towards Dorset Street, was built in 1885, from the designs of John L. Robinson, and is a fair type of Decorated Gothic. The buildings, of black County Dublin calp ashlar, with dressings of Doulton stone, are grouped round a cloister garth 100 feet by 80 feet. Amongst the houses demolished in clearing the site was that in which Richard Brinsley Sheridan was born (p. 249).

Nineteenth-Century Dublin

The Capuchins came to Dublin in 1625, and established themselves in the neighbourhood of St. Audoen's Arch. In 1720 they built a small chapel in Church Street, replaced in 1796 by a larger building. This again was taken down in 1864, and the handsome church of St. Mary of the Angels erected on the same site.

The Order of Mount Carmel was one of the earliest of the regulars to have a local habitation in Dublin. In 1274 they occupied a convent in Whitefriar Street, standing probably on almost the identical site of the present church between Aungier Street and Whitefriar Street, reoccupied by them in 1825. They had been driven from their original convent in 1542, and, after many migrations, they occupied successively during the eighteenth century a site in Ash Street, adjoining the Coombe, and one in Cuffe Lane, off Upper Mercer Street. The present church, consecrated in 1827, is somewhat enclosed by buildings both in front and rear, those facing Aungier Street being the residentiary premises of the community. The southern side, extending along Whitefriar Place, is lit by circular-headed windows, the northern is unlighted. At the epistle side of the high altar is the interesting figure of the Virgin carved in oak, which formerly stood in St. Mary's Abbey (p. 55), rescued from its desecration of serving as a pig trough by



CARMELITE CHURCH, WHITEFRIAR STREET

the late Reverend Doctor Spratt, by whose exertions the funds were procured for the building of the church.

The pre-Reformation Monastery of Augustinian hermits was in the neighbourhood of Crow Street, and was sequestrated by Henry VIII. During the reign of James II. the Order had a chapel on the site of the church on

Arran Quay, and later was housed in the neighbourhood of St. Audoen's Arch. About the commencement of the eighteenth century their Prior rented for their use as a chapel a stable on the western side of St. John's Tower, a surviving fragment of the Hospital of St. John of Jerusalem, which had been managed by the Crutched Friars or Trinitarians.[1] About 1740, on the site of part of the Hospital, was erected a small church 60 feet by 24 feet, which was considerably extended forty years later. The upper portion of the still existing Tower was demolished in 1800, and the lower part used as a pig-stye. In 1862 the community purchased houses on the west side of John Street and on the north of Thomas Street, and the foundation stone of the present imposing structure was laid by Cardinal Cullen, Archbishop of Dublin, on Easter Sunday 1862. The last traces of the Tower were removed in clearing the site for the new buildings, and above its foundations rises the present lofty spire. It was more than ten years later that the church had sufficiently approached completion to admit of Divine service being held within its walls, and it was not finished till 1895.

The Passionists are established at the rear of Harold's Cross Church, adjoining Mount Jerome Protestant cemetery in a handsome Romanesque church, designed by the late J. J. M'Carthy, consisting of a nave and sanctuary terminating in an apse, side aisles terminating in chapels, two western chapels, and an open porch, with stone groined ceiling and flanking twin campanili 110 feet in height, crowned by bell stages of open arches, with moulded cornices covered by pyramidal roofs surmounted by gilt floriated crosses. The gable bears a colossal statue of St. Michael the Archangel, clad in armour completely gilt. The interior is richly ornamented, the high altar especially, under an elaborate baldachino, a beautiful example of modern Italian art, is

[1] Crutched or crouched Friars, Fratres Cruciferi, or Fratres Sanctæ Crucis.

composed of various coloured marbles, malachite, verde antico and rosso, Mexican onyx, etc. The dedication is *Deo Optimo Maximo sub invoc. Santi Pauli a Cruce.* The lofty site renders the church a conspicuous object, and a very musical carillon calls attention to its services. Processions take place here in May and at other special festivals.

Of the Roman Catholic parish churches, the most notable is the Metropolitan Church of St. Mary, generally known as the Pro-Cathedral. This building standing in Marlborough Street, opposite Tyrone House (p. 311), was commenced in 1816, on the site of the town-house of Lord Annesley, purchased for the purpose for £5100. The design was furnished by an amateur artist living in Paris.[1] The principal front facing Marlborough Street, largely a copy of the Temple of Theseus at Athens, is 118 feet in width, and is approached by a portico of six fluted Doric columns of Portland stone, each 4 feet 9 inches in diameter. The portico projects 10 feet by an extended flight of steps leading to the three main entrances. Above it is an entablature, continued round the sides, supporting in front a pediment crowned by figures of the Virgin, St. Patrick, and St. Laurence O'Toole. The flanks of the building extend 160 feet in depth, and in the centre of each is a large recessed portico enclosed by a colonnade, on a lesser scale than the main portico, and, like it, surmounted by figures. The interior presents some features of resemblance to that of Santa Maria Maggiore in Rome. It is divided into a nave and side aisles by rows of clumsy pillars, at present coloured chocolate, which form a serious impediment to any side view of the apse. The latter forms a circular termination to the west end, and contains the high altar by Turnerelli of white marble, surrounded by a circular railing. Above it the roof is enriched with a basso-relievo of the Ascension. Statues

[1] It is said closely to correspond with the Church of St. Philippe du Roule, by Chalgrin, Rue du Faubourg St. Honoré, Paris.

of Cardinal Cullen and Archbishop Murray, both by Sir Thomas Farrell, stand on each side of the main entrance, and there are many other monuments. Some of the internal fittings, consisting of an 'altar-piece carved and embellished with four pillars, cornices, and other decorations, gilt and painted,' were taken from the chapel in Liffey Street, and are described in a manuscript of 1749 preserved amongst the Egerton MSS. in the British Museum.

The church of St. Andrew, Westland Row, commenced in 1832 and completed in 1837, is a cruciform structure with a central cupola, and has a heavy Doric portico, with an entablature and pediment. On the apex of the latter stands a figure of St. Andrew. The high altar of four massive pillars, and the tabernacle and sarcophagus, are of beautiful Italian marble. Over the tabernacle is Hogan's 'Transfiguration.'

The church attached to the Catholic University in St. Stephen's Green South owes its erection to the late Cardinal Newman. It was built (1854-56) by Messrs. Beardwood and Son of Westland Row, from the designs of J. Hungerford Pollen, Esq., the friend and co-religionist of Newman, on the model of the church of SS. Cosmas and Damian in the Via Cavour in Rome, and is a good type of the Roman basilica church. It was dedicated on Thursday, 1st May 1856. It is entered by a Romanesque doorway from St. Stephen's Green. The interior is Byzantine in character with an admixture of ornate Italian style, and measures, exclusive of the Lady chapel—a modern addition—132 feet by 37 feet. The lofty ceiling is flat, divided into mullioned compartments, painted with a design of sprays of foliage. The pillars sustaining the end gallery are of Irish marble; the capitals are of alabaster carved in foliage, fruit and flowers. From this gallery, reached by a staircase on the right of the inner porch, spring six arches on marble pillars similar to those beneath. The organ choir, resting on six pillars of polished Irish marble, is on the Gospel side

of the sanctuary, and is reached by steps from the vestry. The high altar stands within a semicircular embrasure, beautifully painted in mediæval style by J. Hungerford Pollen, the designer of the church. The entrance to the Lady chapel is by two steps underneath the choir gallery. Opposite to it stands the pulpit supported on four pillars of polished marble, bearing the names of the four evangelists. It is approached by a handsome stone staircase, with a beautiful marble balustrade. The high altar comprises a series of panels of choice specimens of Irish marbles. The lateral walls are encrusted to a height of 16 feet with slabs of Irish marble, alternating with delicate semicircular mosaics representing patron saints. Above these, and separated from them by a rich moulding, are frescoes executed for Cardinal Newman in Rome, reproducing Raphael's cartoons. In a niche on the right-hand side, facing the altar, is a bust of Cardinal Newman (1892), by Sir Thomas Farrell, R.H.A.

In the southern suburbs the fine Renaissance church of Our Lady of Refuge, Rathmines, with the dedication on the entablature, *D.O.M. sub invoc. Mariæ Immaculatæ Refugii Peccatorum*, conspicuous by its large copper dome, is a cruciform structure built from the designs of Patrick Byrne, R.H.A., and finished in 1894 by J. J. Byrne. The striking portico, completed at that date, consists of four gigantic Corinthian pillars supporting a massive pediment, surmounted by a statue of the Virgin and Child flanked by figures of St. Celestine and St. Patrick. The increase of the Roman Catholic population in the township of Rathgar necessitated the erection in 1858 of the Church of the Three Patrons (SS. Patrick, Brigid, and Columbkill), with the dedication, *D.O.M. sub invoc. Trium Hiberniæ SS. Protector.* It consists of a nave with side-aisles and an apse, and was built from the designs of Dean Meagher, to whose exertions the erection both of this church and that of Our Lady of Refuge are due. The somewhat threatening projecting pediment, now

surmounted by a white marble cross, is not without a certain impressiveness.

Nineteenth-Century Dublin

The Presbyterians have several places of worship in the city and suburbs, the most noticeable of which is the church standing on the site of the town-house of the Earl of Bective at the upper or northern end of Rutland Square at the rear of the Rotunda. It was built in 1862-64 at the expense of Alexander Findlater, a Dublin merchant, and is sometimes called 'Findlater's Church.' It is a granite structure 90 feet by 50 feet, in late Decorated Gothic style, divided on either side by two stone piers which carry the roof-timbers, and is marred both as to its exterior and interior by the proximity of the houses on its western side. Looking northward from the Nelson Column, the graceful spire, 180 feet in height, is a conspicuous feature. The principal entrance is by the doorway in the tower. In the octagon turret is a stairway leading to the gallery which extends over the south end of the church. The east side, in North Frederick Street, unencumbered by buildings, is divided into three bays, marked externally by high gables and five light windows. The interior is effective, but somewhat wanting in acoustic properties.

The chapel of the Unitarians is also in Decorated Gothic, but is badly situated, being flush with the busy thoroughfare of St. Stephen's Green West. Internally it consists of a nave with one side-aisle and one transept, and is dwarfed by provision for schoolrooms underneath. The Baptists have an unpretentious red-brick chapel facing the terminus of the Dublin, Wicklow, and Wexford, now the Dublin and South-Eastern Railway, in Harcourt Street. The United Presbyterians have a church in Abbey Street, and the Wesleyan Methodists, besides many chapels in the suburbs, have the central Centenary Chapel in St. Stephen's Green South, at the rear of which is the handsome brick building of Wesley College, a large boarding and day school.

Amongst the public buildings other than ecclesiastical which date from the nineteenth century, the most conspicuous are the Colleges of Surgeons and Physicians and the General Post Office. The Fraternity or Gild of Barbers (see Chapter VII) received from King Henry VI. a Royal charter dated 18th October 1446. That this fraternity included surgeons is clear from the renewal of this charter by Queen Elizabeth, preserved in the MS. room of Trinity College, Dublin, in which the following passage occurs :

THE COLLEGE OF SURGEONS

'And we having maturely considered how useful and necessary it would be for preserving the Health of the Human Body that there were more persons skilled in the Art of Chirurgery within the City of Dublin aforesaid, Sickness and Infirmities committing vast Havoc, for the promotion and exercise of which Art the aforesaid Fraternity and Guild of Barbers was created and established by our aforesaid most beloved progenitor Henry.' From these lowly beginnings sprang the Royal College of Surgeons in Ireland established by Royal charter of 24th George III. 'inrolled in the Office of the Rolls of His Majesty's High Court of Chancery of Ireland,' 9th March 1784.[1] In order that the College should be lodged in a manner befitting its dignity and importance a sum of £4550 was, in 1809, voted by Parliament, and expended on the purchase of a plot of ground, 60 feet in width and 250 feet in depth, at one time a burying-ground of the Society of Friends, at the junction of York Street with St. Stephen's Green West. Towards the close of the same year the new building was completed at a cost, including that of the site, of £40,000. This building formed the southern wing only of the present edifice, and consisted of a basement storey of mountain granite with a superstructure of Portland stone, having cut granite

[1] *History of Royal College of Surgeons.* Sir Charles A. Cameron.

frontages towards St. Stephen's Green and York Street. In 1825 an additional site, towards the north, was secured, and the present handsome structure was completed in 1872. It consists of a rusticated basement storey supporting a façade in the Doric order. In the centre are four fluted columns surmounted by a triangular pediment, above which are statues of Æsculapius, Hygeia and Minerva, each 7 feet in height. The tympanum is charged with the Royal Arms sculptured in relief. The whole is completed by a graceful stone balcony continued round the building. The four advanced central columns of the upper storey are flanked on each side by three three-quarter fluted columns, two of them coupled at each end of the façade. The entrance hall is adorned with busts of former Fellows of the College, and with a seated figure of William Dease, one of its founders, executed in 1886 by Sir Thomas Farrell, R.H.A. To the left is the hall of the original building. The examination hall, having been found deficient in height, was enlarged by excavation in 1859, and adorned with a bust of the Prince Consort, from which it is known as the Albert Hall. There is a good medical library, two museums of anatomy and pathology, and an interesting collection of wax anatomical models, presented by Hugh Percy, third Duke of Northumberland, Viceroy in 1829.

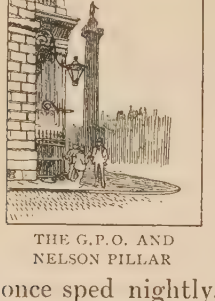
The College of Physicians was incorporated under Charles II., but had in reality been founded by Dr. John Stearne, Fellow of Trinity College, who obtained, about 1640, the use of Trinity Hall, on the south side of Dame Street, as a meeting-place for the city physicians, and also for the use of the medical students of the University. In 1654 he founded there a body known as the President and Fraternity of Physicians, and on them Charles II. bestowed a charter in 1667 as 'The Colledge of Physitians in Dublin.' The terms of this charter proving insufficient for its objects, a further charter, granting amongst other privileges to the College the curious right to receive

annually six bodies of such malefactors as had suffered execution, was obtained in 1692 from William and Mary, hence the title King and Queen's College of Physicians (p. 93); and finally, in 1889, under charter of Queen Victoria, the College became the Royal College of Physicians. The Society continued to occupy Trinity Hall until 1692, and its meetings, previously held in the houses of its Presidents, were transferred to the Board-room of Sir Patrick Dun's Hospital on its erection in 1808; the members of the College of Physicians being trustees of the estate bequeathed by Sir Patrick Dun for the promotion of medical education. In 1864 the College secured the site previously occupied by the Kildare Street Club whose premises had been burned in 1860. On this site, on which had stood the town-house of the Earl of Portarlington, on the east side of Kildare Street and north of the premises of the National Library, the present building with its handsome portico was erected from the design of W. C. Murray. The building consists of two halls communicating by a corridor, and on the upper storey a small medical library. The first of these halls, known as the Statue Hall, is of the Corinthian order, and measures 60 feet by 30 feet, and 32 feet in height. The handsome coved ceiling springs from an enriched cornice. This hall contains statues of the following former Presidents: Sir Henry Marsh (1841), William Stokes (1849), and Sir Dominic Corrigan (1859), all by Foley; and of Robert J. Graves (1843), by Bruce Joy; and several portraits, including one of John Stearne and of Sir Patrick Dun (1681-93), by Sir Godfrey Kneller. Under the latter hangs the original illuminated grant of arms, signed by 'Richard St. George, Ulster King of Arms of all Ireland,' the arms being 'Party per fes argent and azure in the middle of the chiefe a coelestial hand issuing out of a cloud feelinge the pulse of a terrestrial hand all proper, in ye nombrill poynt ye Royall Harpe of Ireland as a fit distinction from the

like Colledge in England.' On the mantelpiece is a Wedgwood bust of Hermann Boerhaave. The inner or Convocation hall, added in 1874, is loftier than the outer; like it is adorned with pilasters, but has an open timber roof, from which hang handsome candelabra. In this hall is the President's chair: the table in front of it is fitted with iron supports on which is laid the mace at meetings of the College. There are some interesting portraits, including one of William Hunter, physician to Queen Charlotte, died 1783. In the corridor are other portraits, and opening from it, right and left, are Board-rooms also used as libraries.

The improved means of communication led, about the beginning of the nineteenth century, to a greatly increased demand for postal facilities. Already in 1780 a penny post for Dublin district had been established, and in 1790 the first mail-coach started from Dublin. The Post Office, which in the time of William III. stood in Fishamble Street, was removed to Sycamore Alley in 1709, and afterwards successively to Fownes' Court in 1755, thence to the site of the Commercial Buildings in Dame Street, and later to the present site of the National Bank, formerly the Royal Arcade, College Green. Larger and more commodious premises were required, and advantage was taken of the growth of Dublin north of the Liffey to utilise the site in Sackville Street, then occupied by a temporary and ill-constructed barrack, on which the General Post Office now stands. Here at the junction of Henry Street this handsome edifice was erected, from the designs of Francis Johnston, at the moderate cost of £50,000. The foundation stone was laid by the Lord-Lieutenant, Charles, Earl of Whitworth, on 12th August 1814, and the office opened for the transaction of business on 6th January 1818. The building, of three storeys, the lowest rusticated, is of mountain granite. The frontage is 223 feet. The magnificent portico, 80 feet in width, consists of six

fluted Ionic columns, each 4 feet 6 inches in diameter. These support an entablature with a richly carved frieze, and a pediment, the tympanum of which bears the Royal Arms. Surmounting the pediment are statues by John Smyth of Mercury with the caduceus and purse; Fidelity finger on lip and bearing a key, and in the centre Hibernia with shield and spear. The cornice, 50 feet above ground-level, supports a handsome balustrade. From the court-yard of this building the mail-coaches once sped nightly, north and south, east and west; the English mail leaving at 7 A.M. by cart for Howth, whence the steam packets or, in stress of weather, wherries, took it to Holyhead.



THE G.P.O. AND NELSON PILLAR

The year 1816 saw the first outbreak of nineteenth-century activity in the matter of the bridging of the Liffey. On St. Patrick's Day (17th March) of that year Richmond Bridge connecting Winetavern Street with Chancery Place was opened for traffic. The foundation of this bridge, designed by James Savage, and built of Portland stone at a cost of £25,000, had been laid on 9th August 1813 by the Duchess of Richmond. It consists of three arches, the keystones of which are ornamented with colossal heads—those on the east side representing Plenty, the Liffey, and Industry, and those on the west Commerce, Hibernia, and Peace. In sinking the foundations coins of Elizabeth, and of Philip and Mary were found, and the remains of two boats, one of which contained a human skeleton. The foundation stone of Whitworth Bridge was laid on 16th October in the same year, by Charles, Earl of Whitworth, Lord-Lieutenant, somewhat to the west of Ormonde Bridge, built upon four arches in 1684, and swept away by a flood in 1802, which again had replaced the Friars'

Bridge built by the Dominicans, who occupied the adjoining Priory on the north bank of the Liffey (p. 284), in succession to King John's Bridge built in 1215, which fell in 1385. King John's Bridge and its successor had formed the only means of crossing the Liffey previous to the year 1670. In 1307 there were shops on the bridge, and Edward II. licensed Geoffroi de Mortagne, citizen of Dublin, to erect a well-fortified and embattled tower on the south end of the bridge, and a second tower at the corner of the wall from aforesaid bridge towards the west, and to build houses between these erections. The citizens complained in 1313 to Edward II. that de Mortagne had encroached on the city wall. In preparing the foundations of the new bridge in 1816, those of a much older structure, believed to be earlier than that attributed to King John, were discovered. They were regularly laid and connected by iron clamps on a platform of oaken timber, supported by small piles shod with iron. These probably marked the site of the earliest bridge across the Liffey, and may have stood in the bed of the river when the Danes marched out to the battle of Clontarf. A large pile of buildings styled Pudding Row overhung the river at the western corner of Ormonde Bridge, rendering the passage to Winetavern Street inconveniently narrow. These were removed on the rebuilding of the quay walls by the Ballast Office soon after the erection of Whitworth Bridge. In the same year, 1816, Wellington Bridge, formerly known as the Cast Iron Bridge, and now as the Metal Bridge, was built by Alderman Beresford and William Walsh at their own expense at a cost of £3000 to replace a ferry, the rights of which were purchased by them from the Corporation. It connects Liffey Street with Dame Street by a passage through the Commercial Buildings, and consists of an elliptical arch, the chord of which measures 140 feet, springing from projecting buttresses of rusticated masonry, and a toll of ½d. is still paid at the south

end by passengers. King's Bridge, as we have seen (p. 276), was built in 1827, and Butt Bridge or the Swivel Bridge, which can be opened to allow of the passage of vessels—a convenience of little practical use owing to the viaduct of the Loop Line—was built in 1878.

Essex Bridge, connecting Capel Street with Parliament Street was rebuilt in 1756, and, in 1874, widened by the addition of metal wings supporting the footways, and improved by lowering the arches. It was then renamed Grattan Bridge. Finally Carlisle Bridge was rebuilt in 1880, its width doubled and its arches lowered. It now corresponds with the noble thoroughfare of Sackville Street, and bears on bronze tablets inserted over the name, as cut in stone by the Port and Docks Board, the title of 'Carlisle Bridge, built 1794, renamed O'Connell Bridge by the Municipal Council 1890.'

Dublin is well supplied with memorials of those Irishmen whom their country has delighted to honour, but the most noticeable monument here as in London is erected in memory of the great English admiral whose name is a passport to the enthusiastic admiration of all English-speaking peoples. The Nelson Column, erected in 1808 at a cost of £6586, was designed by W. Wilkins, Fellow of Caius College, Cambridge, and occupies an imposing central position close to the General Post Office in Sackville Street, at the junction of Henry Street and Earl Street. It stands on a pedestal, bearing on its four sides the names and dates of Nelson's victories, and supports a capital, the abacus of which is surrounded by a strong iron railing. On the capital stands a fine colossal figure, 13 feet in height, of Nelson leaning against the capstan of a ship. The entire height is 134 feet. The pillar forms a landmark, and is the starting-place of the several lines of trams. It is decorated with flags on the anniversaries of Nelson's victories, and can be ascended from the inside, at a small charge, by a flight of 168 steps, and commands, on a

clear day, a magnificent panorama of Dublin and its surroundings. The same thoroughfare contains the noble monument to Daniel O'Connell, standing immediately north of O'Connell Bridge. It was commenced by Foley in 1864; completed, after the death of that sculptor, by Brock; and unveiled on 15th August 1882. The life-like figure of the Liberator, 12 feet in height, clad in his characteristic cloak, stands on a granite cylinder 28 feet high, surrounded by winged genii representing Patriotism, Fidelity, Eloquence, and Courage; and bearing allegorical figures in high relief emblematic of Erin casting off her fetters, and grasping the Act of Emancipation. Sackville Street also contains statues of Sir John Gray (p. 303), by Sir Thomas Farrell, R.H.A., and of Father Mathew, the Apostle of Temperance, by Miss Redmond. At the junction of Westmoreland Street and D'Olier Street is William Smith O'Brien (p. 277), by Sir Thomas Farrell, R.H.A., and at the head of College Street the very inadequate statue of Thomas Moore. In the railed space in front of Trinity College are Oliver Goldsmith and Edmund Burke; in the inner quadrangle, between the Library and the Examination Hall, the seated figure of W. E. Hartpole Lecky, and in College Green, facing the front of Trinity College, is the fine statue of Grattan. This, as well as those of Goldsmith and Burke, is the work of Foley. As we have seen, William III., George I., George II., George III. and George IV. have all been commemorated in Dublin, but hitherto no memorial has been erected to Queen Victoria.[1] In the centre of the Leinster Lawn, facing Merrion Square, is Foley's beautiful Albert Memorial, and statues of William Dargan (p. 277), Sir Robert Stewart, the eminent musician, and Surgeon Parke, who lost his life as a result of the Stanley

Nineteenth-Century Dublin

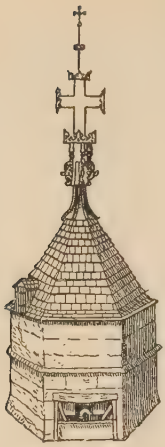
[1] A sum of money was subscribed for the erection of a statue on Leinster Lawn facing Kildare Street, and the statue is now (1907) in the hands of the sculptor.

expedition in 1887. In Kildare Place is the statue of Lord Plunket, Archbishop of Dublin 1884-97, by Hamo Thorneycroft, R.A. In St. Stephen's Green, in addition to the equestrian figure of George II., there are statues of Lord Eglinton, Viceroy 1852-53 and 1858-59, and the seated figure of Lord Ardilaun previously referred to (p. 278). In the Phœnix Park, overlooking the Kingsbridge terminus, is the great granite obelisk, 205 feet high, of the Wellington Testimonial, designed by R. Smirke, and erected in 1817 at a cost of £20,000. It is decorated only with the names of his victories, and with bronze panels on the four sides of its pedestal bearing bas-reliefs illustrative of those battles. In the adjacent People's Gardens is a statue of Lord Carlisle, Viceroy 1855-58 and 1859-64, and on the main thoroughfare a very striking equestrian figure of Lord Gough, by Foley, cast in 1880 in bronze from cannon taken in his Indian campaign. A neat and unpretentious memorial of the members of the 74th Dublin Company of the Imperial Yeomanry who fell in the South African War, was unveiled in the churchyard of St. Andrew's on 5th May 1904, by H.R.H. the Duke of Connaught, Commander-in-Chief of the Forces in Ireland. From a square pedestal of Portland stone rises a column of polished red granite surmounted by a crown. In three of the faces of the pedestal panels of polished granite are inserted bearing in gold lettering the names of those in whose memory it was erected. At the junction of Hawkins Street and Burgh Quay a memorial was unveiled on 3rd August 1906 to Patrick Sheahan, of the Dublin Metropolitan Police, who lost his life on 6th May 1905 in an heroic attempt to rescue the foreman and two workmen from the main sewer of the new Main Drainage Works in which they had been overcome by sewer gas. The monument, in Celtic Romanesque, is 20 feet in height, of Ballinasloe limestone, relieved by pillars of Galway and Donegal granite, and by an ingenious development

of the Cross and Crown in its design conveys the idea of sacrifice and triumph. It is proposed to erect a handsome entrance to St. Stephen's Green, facing Grafton Street, in memory of the officers and soldiers of the Royal Dublin Fusiliers who died in South Africa, and the sum of £300 is now only necessary to complete the cost of the proposed memorial.

The water-supply of Dublin from an early date engaged the attention of the citizens. On the 29th April 1244 (28th Henry III.), Maurice Fitzgerald, Justiciary of Ireland, issued a writ 'commanding the Sheriff of Dublin without delay, with the advice of the Mayor and citizens, to make inquisition by twelve free men, as jurors, as to the place from which water could be best and most conveniently taken from its course, and conducted to the King's city of Dublin for the benefit of the city and at the cost of the citizens.' That this was forthwith done is evidenced by a mandate, dated 18th November 1245, enrolled in the Patent Roll of England, ordering that water be conveyed to the King's hall (Dublin Castle), through a pipe from the Conduit of Dublin city. This Conduit stood in the High Street, opposite the Tholsel near St. Michael's Church, which occupied the site of the present Synod Hall. It is of more than passing interest to note that in excavations during 1787 in Castle Street, on the direct line from the Conduit to the Castle, a leaden water-pipe was exhumed, said to have borne a thirteenth-century inscription.[1] This water-supply was taken from the Dodder above Templeogue, the same stream from whose head-waters at Bohernabreena is now drawn the water-supply of the townships of Rathmines and Rathgar. Previous to the writ of 1244 the Poddle stream, now covered over, seems to have sufficed for the modest requirements of the citizens of the circumscribed city of the thirteenth century. The 'Head' of water which supplied the Conduit can still be traced

[1] *Journal R.S.A.I.* for 1890-91, vol. xx. p. 558.



THE CITY CONDUIT

from the dam at Balrothery, opposite Firhouse, on the line of the Blessington steam tram, near Tallaght, through the grounds of Templeogue House[1] and Kimmage House, past Mount Argus and Dolphin's Barn,[2] along an elevated rampart called 'The Ridges' in a map in the City Hall, and commonly known as 'The Back of the Pipes,' constructed to carry the water to the present City Basin, near James Street, in the immediate vicinity of the ancient cistern of the thirteenth century.[3] This water-course also supplied the mills of the Abbey of St. Thomas at Thomas Court, and was a source of bitter contention between the citizens and the Abbot; the latter eventually agreeing to pay 'yerly out of ther myllis without any contradiction, unto the Keper of the watyr of the cittie for the tyme beyng eyght busselis of corn, that ys to say four peckes of whet and four peckes of malt,' for the use of the said water-course. In the eighteenth century this water-course was regarded as the joint property of the City and the Earls of Meath, successors to the rights of the Abbots of St. Thomas; and was divided into two streams by a stone pier at a place known as the 'Tongue,' one-third of the supply belonging to the Corporation, and two-thirds to the Meath tenants of the Liberties of Thomas Court and Donore. A sketch in Indian ink, from which our illustration is taken, of 'The Olde Conduit in the Corne market,' exists in a volume of sketches entitled *Eblana Monumenta*, preserved in the

[1] In the grounds of Bella Vista is an Artesian well, bored by French miners in 1837.

[2] From a Danish family named Dolfyn, one of whom is mentioned in connection with Kilmainham in a mandate to the Justiciary Close Roll, 21 Henry III. (1237).

[3] *Journal R.S.A.I.*, vol. xx. p. 561.

office of Ulster King of Arms. This Conduit, or its predecessor, is referred to in a memorandum in folio 7b 14 of the 'White Book' as 'vas ex opposito theolonis civitatis juxta portam Sanctæ Trinitatis'—*i.e.* 'the reservoir opposite the city Tholsel near the gate of the Holy Trinity.' A branch of the supply, known as Colman's Brook, flowed on the north side of Cook Street, and passing through Dirty Lane supplied the mill of Mullinahack (*i.e.* Dirty Mill), and, flowing under Bridge Street, discharged into the Liffey. The Dodder was the only source of the water-supply of Dublin up to the year 1775, when it became inadequate for the steadily increasing population. Application was made by the civic authorities to the Grand and Royal Canal Companies, and two additional reservoirs were excavated at a cost of £30,000—one at the extremity of Blessington Street, communicating with the Royal Canal supplied by Lough Owel, and the other at Portobello in connection with the Grand Canal. The first, 6 feet above the level of the City Basin, supplied the northern suburbs, and the second, on the same level as the Basin, the southern district. In 1868 the Vartry water-works, commenced in 1863, designed and carried out by Parke Neville, C.E., at a total cost of £550,000, were completed, and the old canal supply discontinued. The storage reservoir near Roundwood, County Wicklow, covers an area of 410 acres, and can contain two thousand five hundred million gallons, equal to seven months' supply. After passing through filter-beds the water is brought by pipe to the Stillorgan reservoir, 250 feet above the level of the city, and capable of holding eighty-four million gallons. The Chairman of the Waterworks Committee, Doctor John Gray, to whose initiative and energy the success of the scheme was largely due, received the honour of knighthood from the Earl of Carlisle, Lord-Lieutenant. Once only, in the unprecedented drought of 1893, did the great Roundwood reservoir show signs of exhaustion,

and the Grand Canal supply had once more to be resorted to on October 16. In consequence of this it was proposed, in September 1906, to construct an additional reservoir at an estimated cost of £130,000.[1]

Almost all the Irish railway systems have their termini in Dublin. The first railway in Ireland was the Dublin and Kingstown, with its terminus in Westland Row, commenced in 1833 and opened the following year. Ten years later the line was extended to Dalkey by the Atmospheric, afterwards converted into a steam railway and continued to Bray. In 1844 the Dublin and Drogheda, now the Great Northern Railway, was opened, having been six years in building. Two years later the 'Cashel' Railway, now the Great Southern and Western, was completed to Carlow; and the following year the Midland Great Western Railway, completed to Galway in 1851, was opened for traffic. The Great Northern terminus is a handsome stone building with a lofty Italian façade towards Amiens Street, and a slanting approach from Store Street for vehicles. The Great Southern and Western terminus, Kingsbridge, in a striking situation unobscured by surrounding buildings, has a fine Corinthian front flanked on each side by wings surmounted by clock towers. The Midland or Broadstone terminus is a heavy and somewhat gloomy building, combining in its architecture a Grecian style with some Egyptian features. The terminus of the Dublin, Wicklow, and Wexford Railway, opened to Bray in 1854, a massive Doric building in Harcourt Street, with a fine colonnade and broad flight of steps, is deficient in interior accommodation. It effects a junction within a few miles of Bray with the Dublin and Kingstown line, whose system is leased by the Dublin, Wicklow, and Wexford directorate. The other lines are connected by the Loop Line

[1] On the 6th December 1906 an inquiry was opened by the Local Government Board, on the application of the Dublin Corporation to borrow £134,842 for this purpose.

which, starting from Westland Row, passes over the Liffey, by the unsightly viaduct close to the Custom House, to Amiens Street. Proceeding thence over the Great Northern line to Church Road it reaches the landing-stage for the steamers of the London and North-Western Railway at North Wall, effects a junction with the Midland at Glasnevin, and running through a tunnel over a mile in length under the Phœnix Park, joins the Great Southern and Western at Island Bridge.

The canals anticipated the railway lines as means of internal communication. The Royal Canal, incorporated 1818, which runs parallel to the Midland Railway from the Broadstone terminus to Mullingar, and communicates with the Liffey by its docks at the North Wall, brings the metropolis into direct water communication with the Shannon. The Grand Canal, commenced in 1765, also connects with the Shannon at Shannon Harbour near Banagher, and with the Barrow navigation at Monasterevan, thus affording facilities for goods traffic with Waterford and other southern towns. It joins the Liffey by the embouchure of the Dodder at Ringsend. Passenger-boats, known as 'Fly-boats,' formed a common mode of travelling at the beginning of the nineteenth century, those on the Grand Canal starting from Portobello Hotel, now a private hospital. These boats are referred to in the novels of Lever, and in the *Travels* of Mr. and Mrs. S. C. Hall. They were long and narrow, were covered in, and divided into two classes. Each boat was drawn by two or three horses, and travelled at the rate of seven Irish miles[1] an hour—no despicable rate of progression in those days.

The electric telegraph, laid down to Holyhead, was opened 1st June 1852; the street tramways were opened in 1872, and electric light inaugurated in 1881.

[1] Nearly nine English miles; the Irish mile = 2240 yards.

Dublin

Amongst literary and artistic associations the Royal Hibernian Academy for the Fine Arts was incorporated in 1821, and its premises in Lower Abbey Street, erected at the expense of Francis Johnston the architect, its first President, in 1824. The Royal Society of Antiquaries of Ireland was founded in 1849 as the Kilkenny Archæological Society; and the Royal Irish Academy of Music was founded in 1856 and incorporated in 1889. The first show of flowers by the Horticultural Society took place at Donnybrook in 1817.

In educational matters the Society for Promoting the Education of the Poor in Ireland, known as the Kildare Place Society, the forerunner of the Irish system of National Education, was instituted in 1811. Its premises have been occupied and rebuilt by the Church of Ireland Training College for National School Teachers, and now form an imposing pile of brick buildings in Kildare Street with an entrance from Kildare Place. The abortive Catholic University, founded by Cardinal Newman in 1854, survives as a feeder of the Royal University. This latter was created, in succession to the Queen's University, by Letters Patent in 1880, and occupies part of the site in Earlsfort Terrace, and some of the permanent buildings, of the exhibitions of 1865 and 1872. The Alexandra College, opposite the Royal University buildings, may fairly claim to be the pioneer of higher education for women, as its foundation (1866) antedates that of Newnham or Girton.

Sir Patrick Dun's Hospital, Grand Canal Street Lower, 1808, and that known from its dedication as the Mater Misericordiæ, Eccles Street, 1861, under the care of Sisters of Mercy, were added to the long list of Dublin's asylums for the sick poor; and the Lying-in Hospital in the Coombe shares, since 1829, the charitable work of the Rotunda Hospital. The great cemeteries of Mount Prospect, Glasnevin (R.C.), on the north side, and Mount Jerome, Harold's Cross (Prot.), 1836, on the

south, replaced the crowded parish graveyards, and are each beautified with monuments: the most noticeable in the former being the O'Connell Tower, and the statue of Barry Sullivan in the character of Hamlet; and in the latter the beautiful statue in white marble of Thomas Davis, by Hogan.

THE TEMPLE, MARINO

CHAPTER X

HISTORIC HOUSES AND DISTINGUISHED DUBLINERS

OF the mansions and private residences which once adorned the streets and squares of Dublin, some have been demolished, others have fallen from their high estate as fashion and even respectability have deserted

LEADED FANLIGHT, MERRION SQUARE

the neighbourhood in which they stand, and an appreciable proportion now afford housing to Government offices

and to places of business. Of the last class, the best remaining specimens are Leinster House, Tyrone House, Charlemont House, Belvedere House, Aldborough House, and Powerscourt House. In the second category may be placed houses in Digges Street, Aungier Street, Cuffe Street, Mercer Street, and York Street on the south side, and Great Denmark Street, Henrietta Street, Dominick Street, Stafford Street, Buckingham Street, and Gardiner's Street on the north side, built for the occupation of persons of acknowledged position in the social scale, now too often let to weekly tenants; while the once-prosperous Meath Liberties afford too many instances of houses, formerly the residences of wealthy merchants, now fast disappearing piecemeal under the disintegrating effects of tenement occupation.

DOORWAYS, CRAMPTON COURT

Leinster House, now in the occupation of the Royal Dublin Society, who purchased it from the Duke of Leinster in 1815 for £10,000 subject to an annual rent of £600, was built about the middle of the eighteenth century by the twentieth Earl of Kildare, from the designs of Cassels, as the town-house of the Leinster Geraldines. The site was at one time comprised in the lands of the Nunnery of St. Mary del Hogges, which ran side by side with the grounds of All Hallows Priory, now the College Park, and were known as the Mynchen's[1] Fields, or Mynchen's Mantle. They are mentioned under the latter title in a deed of 1735, but the name was corrupted into Mr. Minchin's, or Menson's, fields: the latter designation occurs in a deed of 1871. The main building of Leinster House has undergone little alteration. Resting on a rusticated basement storey are four Corinthian pillars supporting a pediment and plain tym-

[1] Mynchens = elderly nuns.

panum, and having balustrades between the columns. The windows are ornamented with architraves, those of the first storey crowned by pediments alternately circular and angular. On the right and left of the Kildare Street façade are Doric colonnades starting from either angle of the main building. That on the left is surmounted by the new and handsome theatre, in which is one of the finest modern organs in existence, and behind the right-side colonnade appears the semi-circular recess which served to enlarge and light the second-storey room at its northern end. The handsome hall, with its ornamented ceiling, contains some good paintings and pieces of sculpture. Above it the reading-room and library of the Society are magnificent rooms, handsomely ceiled and having their sides adorned with fluted Ionic columns.

Tyrone House, in Marlborough Street, opposite the Pro-Cathedral, was known in the early nineteenth century as Waterford House, on the creation of the Marquisate in the Beresford family. It was the first private edifice of stone erected in Dublin, having, by a few years, preceded Leinster House. Like the latter, it is from the designs of Cassels, and is in three storeys of hewn granite. The doorway is ornamented by Doric pillars supporting an entablature and pediment, and above it is a large Venetian window. The fittings of the interior were sumptuous, and the mahogany doors, balusters, and handrail, and the beautiful stucco-work of Crémillon and Francini still attest its former magnificence. The premises are now the headquarters of the Commissioners of National Education, who have added considerably to the original structure.

Charlemont House, in Rutland Square North, was built in 1773 from the designs of James Caulfield, Earl of Charlemont, with the assistance of Sir William Chambers. The Earl, a prominent figure in his day, died here in 1799, aged 71, in a room on the north side towards Granby Row. The front, of Arklow granite,

consists of a rusticated basement and two upper storeys, each of five windows. These are adorned with architraves: those on the first storey have pediments alternately angular and circular, similar to those of Leinster House. The obelisks which flank the doorway once supported lamps, of which Lord Charlemont formerly lighted four, at a cost, paid to the Rotunda Hospital, of sixteen guineas per annum.[1] Semi-circular curtain walls, with circular-headed niches surmounted by a balustrade, project from the building on either hand. The building is occupied by the offices of the Registrar-General, and a search-room was added in 1895. The ceiling of the ante-room still retains its stucco-work, but the library, connected by a corridor with the main building, has been dismantled to serve as a census office.

Aldborough House, built in 1797 at a cost of £40,000, was quitted by its owners owing to the dampness of its situation, and was purchased in 1813 for the purposes of a public school termed the Feinaiglian Institute.[2] It became the Commissariat Depot for Ireland in 1843. Like the other eighteenth-century houses already mentioned, it contains some of the beautiful stucco-work distinctive of the period. Mornington House, now No. 24 Upper Merrion Street, the birthplace of the Duke of Wellington, and afterwards the dwelling-place of the fortunate Dublin woollen-draper born in Merrion Square, who rose through a baronetcy to a peerage as first Baron Cloncurry, is now the office of the Irish Land Commission, and has lost all distinctive features. Powerscourt House, in William Street, built in 1771 at a cost of £10,000, became, after a short term of occupation, the Government Stamp Office in 1811, and has been for many years the wholesale drapery establishment of Messrs. Ferrier and Pollock.

[1] *Around and About the Rotunda.* Sarah Atkinson.

[2] From Dr. Feinagle, its German principal. At this school many distinguished alumni of T.C.D. of the past generation received their preparatory instruction.

The best preserved of the Dublin eighteenth-century mansions is undoubtedly Belvedere House, Great Denmark Street. It was the first house in the new street between the Rotunda Gardens and what is now Mountjoy Square, and was built in 1775 for George Rochfort, second Earl of Belvedere, at a cost of £24,000; and was purchased for a college by the Jesuits in 1841 for the small sum of £1800—*sic transit gloria mundi*. In 1884 Killeen House, the adjoining town-residence of Lord Fingall, was purchased for the college by its president, the Very Reverend Thomas Finlay, S.J., who in the same year added the gymnasium and the north side of the quadrangle, containing the boys' chapel, class-rooms, and laboratories, thus enabling the community to preserve the principal rooms in their original state; and the exquisite stucco-work of Venetian artists, and the mantelpieces of genuine Bossi-work have lost little of their beauty. The handsome organ is adorned with paintings by Angelica Kauffmann. The Venus drawing-room and the Diana and Apollo rooms, now affording accommodation to the College libraries, are maintained as such interesting mementoes ought to be; and the courtesy of the Very Reverend President affords a guarantee that these relics of eighteenth-century Dublin will not be altogether inaccessible to the curious.

Of those houses which have 'come down in the world,' probably the most striking instance is that of Moira House, the once palatial residence of Lord Moira, afterwards Marquess of Hastings, a determined upholder of Irish rights. This house is mentioned by John Wesley in his journal as one of the most magnificent palaces in Europe. It had then three storeys, the uppermost of which has been removed, and the drawing-rooms on the second floor extended the full length of the house. The 'octagon' room, with a window the sides of which were inlaid with mother-of-pearl, John Wesley in 1775 'was surprised to observe, though not a more grand, yet

a far more elegant room than any he had seen in England.' Here Pamela, wife of Lord Edward Fitzgerald, was the guest of the Dowager-Countess when her husband was arrested at No. 151 Thomas Street. A row of large trees, then extending from Arran Bridge to within 200 feet of Bloody Bridge, along the south shore of Usher's Island, then gave dignity to the site of Moira House. It is now a Mendicity Institution and public wash-house, having passed into the hands of the governors of the Institute for the Suppression of Mendicity in 1826.

The list of notabilities to whom Dublin has given birth is a long one. From Swift to Burke, from Michael William Balfe to Charles Villiers Stanford, from Richard Brinsley Sheridan to James Sheridan Le Fanu, from Sir John Denham to James Clarence Mangan, from Patrick Sarsfield, Earl of Lucan, to Arthur Wellesley, Duke of Wellington; what a procession of figures, great in every walk of life, has the Irish metropolis given to the English-speaking world! In such a work as the present it would be idle to attempt to do more than touch on the more noteworthy of Dublin's distinguished citizens. First amongst these in his intimate connection with the history of his native city is the great Dean of St. Patrick's. Jonathan Swift, the posthumous child of another Jonathan, steward of the King's Inns, Dublin, was born in 1667 in the house of his uncle, Godwin Swift, at 7 Hoey's Court, between Werburgh Street and Little Ship Street, a locality deriving its name from Sir John Hoey of Dunganstown, County Wicklow. In the words of Lecky's essay, 'Of the intellectual grandeur of his career it is needless to speak. The chief sustainer of an English ministry, the most powerful advocate of the Peace of Utrecht, the creator of public opinion in Ireland, he has graven his name indelibly in English history, and his writings of their own kind are unique in English literature.' Great as a satirist, great as a statesman, he was at least equalled in the latter capacity by Edmund

Burke, born at 12 Arran Quay in 1729, and a student of the University outside which his statue now stands. To quote John Morley: 'Of Burke's writings . . . it may be truly said that the further we get away from the immediate passions of that time, the more surprisingly do we find how acute, and at the same time how broad and rational his insight was.' As an English satirist Swift is probably unequalled, but if Sir Philip Francis be indeed the anonymous 'Junius,' Dublin can claim to have produced Swift's most formidable rival in political satire. Sir Philip and his father, Philip Francis, D.D., were both occupants of the house in which the former was born in 1740. Poetry is represented by the names of many Dubliners. Sir John Denham, son of the Chief Baron of the Exchequer in Ireland, was born in the Irish metropolis in 1615. His poem of *Cooper's Hill* holds a high rank in topographical description, and contains one of the best-known couplets in English verse:—

> 'Though deep, yet clear; though gentle, yet not dull;
> Strong without rage; without o'erflowing full.'

Thomas Parnell (1679), the friend of Pope and Swift, became Archdeacon of Clogher, and obtained a *succès d'estime* for his poem of *The Hermit*, versified from the *Gesta Romanorum*. The birthplace of Thomas Moore (1779), best known of Irish poets, No. 12 Aungier Street, still as then occupied by a grocer and spirit-dealer, is marked by a paltry bust. The friend and biographer of Byron will always continue to hold a place in the Irish national memory, for the beautiful versification of the *Irish Melodies* has done much to preserve the folk-song of her people, and to foster their patriotic aspirations. The ill-fated James Clarence Mangan was born in 1803 at 3 Lord Edward Street, formerly part of Fishamble Street, in a house which bears over a window of the first storey a shield with the arms of the Usher family, in whose possession the house continued until the beginning of the eighteenth century.

Dublin

He afterwards lived at 6 York Street, and died in 1849 from cholera contracted in a wretched lodging in Bride Street. His writings are marked by true poetic feeling, and *The Dark Rosaleen* is one of the most touching national ballad-poems in any language. Nor should the Rev. Charles Wolfe be forgotten, though his modesty left to accident his identification as the author of *The Burial of Sir John Moore*. Last of the Dublin-born poets may be placed him whom the sister isle once most delighted to honour. Nahum Tate (1652), poet-laureate to William III., succeeded, in the words of one critic, in performing two wellnigh impossible tasks, degrading the Psalms of David and vulgarising Shakespeare's *King Lear*. The English drama owes to Dublin some of its most prominent authors and actors. First amongst the former stands Richard Brinsley Sheridan, born in 1751 at No. 12 Dorset Street. Most typical of Irish erratic geniuses, the friend of George IV. when Prince Regent, his versatility may be gauged by Byron's statement that he had made the best speech, that on the Begums of Oude, and written the best comedy (*School for Scandal*), the best opera (*The Duenna*), and the best farce (*The Critic*). In addition to these achievements he attained some fame as a writer of tragedy by his *Pizarro*. John O'Keeffe, both actor and dramatist, whose *Recollections* vividly portray eighteenth-century life on both sides of the Channel, was a prolific writer of farces and operettas, and some of his songs still hold their place in popular collections. That strange genius, Charles Robert Maturin (1782), the Irish 'Monk' Lewis, was author of the drama of *Bertram*, extravagantly eulogised by Byron and Scott, but now forgotten. His novel, however, of *Melmoth the Wanderer* is known to most students of literature. Thomas Southerne (1660) was also a native of Dublin, but entered the Middle Temple in London, and soon abandoned law for the army. He served as a captain in suppressing Monmouth's rebellion, and finally settled

down as a dramatic author. His plays of *The Fatal Marriage* and *Oroonoko* were favourites with eighteenth-century audiences, and earned a competence for their author. William Preston (1753), who assisted in founding the Royal Irish Academy, wrote poems, plays, and essays. One of his tragedies, with the unpromising title of *Democratic Rage*, had some success on the English boards. Amongst Dublin-born actors, besides John O'Keeffe, are Spranger Barry, born in Skinner's Row in 1719, son of a Dublin silversmith, and himself a member of the Goldsmiths' Company; and perhaps best known to Englishmen of Dublin's wearers of the buskin, Thomas Doggett, born in Castle Street about the middle of the seventeenth century, founder of the coat and silver badge to be rowed for annually by six young Thames watermen. The family of Dogoit or Dogot is mentioned in the Anglo-Irish annals of the thirteenth century. The elder Macready was the son of a Dublin upholsterer, though his more celebrated son was born in Mary Street, Euston Road, London. Of Dublin actresses we have the beautiful George Anne Bellamy (1731), illegitimate daughter of an Irish nobleman, and Margaret, better known as 'Peg,' Woffington (1720), the daughter of a Dublin bricklayer and a Dublin laundress, who at eighteen years of age took Dublin by storm in *The Beggars' Opera*, and charmed all eyes and hearts with her beauty, grace, and ability in a range of characters from 'Ophelia' to 'Sir Harry Wildair.'

Among musicians Dublin's greatest name is that of Michael William Balfe (1808), composer of that evergreen opera, *The Bohemian Girl*, born in the obscure byway of Pitt Street, reached from Grafton Street *via* Harry Street, where the house, No. 10, still bears a small memorial tablet. In music Dublin can also count Sir John Armstrong Stevenson, born in Crane Lane, 1762, who was long and intimately connected with both the Dublin Cathedrals, but is best known by his setting of

Moore's *Irish Melodies*: John Field (1782), the pianist, originator of the Nocturne, father of the celebrated Russian tenor, Leonoff; Michael Kelly (1764), musician and vocalist, for whom Mozart wrote the part of 'Basilio' in the *Nozze di Figaro*; and Thomas Carter (1768), composer of the well-known song, 'Oh Nanny, wilt thou gang with me.' The last named was brought up in the choir of Christchurch, and was afterwards organist of St. Werburgh's.

It has lately been conclusively proved, from a prescription preserved by a Dublin apothecary, that the greatest of English generals, Arthur Wellesley, Duke of Wellington, was born in 1769 in Mornington House, now No. 24 Upper Merrion Street (p. 312). Patrick Sarsfield, Earl of Lucan (1650), is believed to have been also a Dubliner, and was a direct descendant of William Sarsfield (p. 71), the warlike Mayor of Dublin, knighted by Sir Henry Sidney. On the rout of the adherents of James II. in Ireland, Sarsfield entered the service of France, and in April 1693 received his Marshal's baton, but three months later fell mortally wounded in the last charge at the battle of Neer-Winden. Sir John Doyle (1756), who took part in Abercromby's Egyptian expedition in 1801, was also a Dubliner; and, within twelve miles of the city, Celbridge House was the home of the notable military and literary brotherhood of the Napiers, the third of whom, General William Francis Patrick Napier, the brilliant historian of the war in the Peninsula, was born there.

Amongst novelists, in addition to Maturin already referred to, Charles James Lever was born in 1806 at Amiens Street, and educated at Trinity College. He is himself the 'Frank Webber' of *Charles O'Malley*, and many of the incidents in his novels are taken from his experiences as a Dublin medical student, and as a doctor in the west of Ireland. The boarding-house of 'Mrs. Clanfrizzle' in chapter xiii. of *Harry Lorrequer* is Lisle

House, built by Lord Lisle about the middle of the eighteenth century, and now No. 33 Molesworth Street. Samuel Lover (1797), author of *Handy Andy*, lived at 9 D'Olier Street, and Joseph Sheridan Le Fanu, author of *Uncle Silas*, etc., and editor of the *Dublin University Magazine*, was born in 1814 at 45 Lower Dominick Street, and afterwards resided at 70 Merrion Square South. The Reverend George Croly (1780-1860), author of *Salathiel*, etc., a writer possessed of a vivid imagination and somewhat exuberant style, was also a Dubliner.

Historic Houses and Distinguished Dubliners

In painting, George Barrett (d. 1784) and Nathaniel Hone (d. 1784), landscape, and Charles J. Ingham (1797), portrait-painter, uphold the artistic taste of Dublin. To another Dubliner, John Jarvis (1749), is due the execution of Sir Joshua Reynolds' great west window in New College Chapel, Oxford, and the only less celebrated 'Resurrection' window in St. George's Chapel, Windsor. In addition to these, Dublin may claim two of the artists engaged on the designs for Alderman Boydell's celebrated edition of Shakespeare's works, in the Reverend William Peters, R.A. (d. 1800), and Henry Tresham, R.A., born in High Street about the middle of the eighteenth century. In sculpture the great genius of John Henry Foley (1818) is attested by the works from his chisel which adorn the city of his birth; and John Hogan (1800), though born in Tallow, County Waterford, and educated in Rome, regarded Dublin, in which his greatest works are domiciled, as at least the home of his adoption.

Of England's great modern pro-consuls Dublin has given birth to at least two. Richard Colley Wellesley, Earl of Mornington and Marquess of Wellesley, elder brother of the Iron Duke, thrice Lord Lieutenant of Ireland, and Viceroy of India 1797-1805, was born in Grafton Street in 1760; and Richard Southwell Bourke, sixth Earl of Mayo, born in Dublin in 1822, thrice filled the office of Chief Secretary for Ireland, and was ruler of India from 1869 to 1872, in which latter year,

on the evening of the 8th February, he fell beneath the knife of a convict fanatic at Hopetown in the Andamans. With them may perhaps be included Robert Molesworth, Ambassador to Denmark, *temp.* William III., and afterwards Viscount Molesworth.

Of those patriots who have striven to advance the best interests of their native land the most illustrious of Dublin's sons is undoubtedly Henry Grattan, born in the parish of St. John in 1746, son of the Recorder of Dublin. The house on Rathmines Road near La Touche (or Portobello) Bridge, the gift of the citizens to one who refused a money tribute for his services, still stands back from the road, an unpretentious structure of red brick. But his name is not alone on the patriotic register. William Molyneux (1656), the metaphysician, born in New Row, representative in Parliament of Dublin University, and author of *The Case of Ireland*, represents the seventeenth century along with Dr. Samuel Madden (1686), one of the founders of the Dublin Society (p. 207), to whose funds he contributed from 1739 £130 annually in premiums for the encouragement of manufactures and arts, a sum increased to £300 per annum a few years later. Through his influence mainly was obtained the charter of incorporation of 1750. Trinity College also benefited by his liberality in the quarterly premiums known as 'Premium Madden'; and his son founded the 'Madden Prize.'[1] The misguided though pure-minded Robert Emmett was born in Molesworth Street. Theobald Wolfe Tone was born probably at 44 Stafford Street in 1763, and James Napper Tandy (1740), according to Sir Jonah Barrington, 'acquired celebrity without being able to account for it, and possessed influence without rank or capacity.' These share with Emmett the affections of latter-day nationalists: a yearly pilgrimage is made to the grave of the former in Bodenstown, County Kildare, and a site at the junction of Grafton

[1] See Chapter iv.

Street with St. Stephen's Green was allotted in 1898 for the erection of a statue which is not yet in existence.

Historic Houses and Distinguished Dubliners

Of scholars and men of science the list is a long one. Reverend Richard Stanistreet (1545) is author of the treatise *De Rebus in Hibernia Gestis*,—one of the storehouses of early chronicle. A worthy successor may be found in Sir James Ware, born in Castle Street in 1594, and buried in the vaults of St. Werburgh's Church, 'without either stone or monumental inscription.' Reverend Mervyn Archdall (1723) was author of the *Monasticon Hibernicum*, etc. Rev. Edward Ledwich (1738), was another well-known antiquary. Charles Haliday, author of *The Scandinavian Kingdom of Dublin*, was born on Arran Quay in 1789. The same year saw the birth in Dublin of George L. Petrie, 'painter, poet, musician, and archæologist, a contributor in each, and a master in all.'[1] Reverend Charles P. Meehan, a charitable and self-denying parish priest, author of *The Fate and Fortunes of Tyrone and Tyrconnell*, was born in 1812 at 141 Great Britain Street. Omitting living successors the list of antiquaries may fitly close with the name of James Henthorn Todd (1805), described as 'the *sine quo non* of every literary enterprise in Dublin.' In departments of learning, other than archæology, Dublin has produced such men as James Ussher (1580), author of *Annales Veteris et Novi Testamenti*, containing an ingenious scheme of Biblical chronology which was generally accepted for over two centuries, and still obtains acceptance with many of the devout. With him may be classed Thomas Romney Robinson, born in the parish of St. Ann in 1793. As a lad he attracted the attention of some men of influence who assisted in his education, and published by subscription a volume of juvenile poems. He became Astronomer-Royal, and acquired a European reputation for varied scholarship. The name of Sir William Rowan Hamilton, born in Dublin in 1805, is

[1] Dr. Graves, Bishop of Limerick, *Life of Petrie*.

closely connected with the Observatory at Dunsink (p. 134). He is said to have known thirteen languages at twelve years of age, and his treatises on 'Quaternions' are still standard works. William Henry Fitton (1780), the Geologist, Dionysius Lardner (1793), author of the once famous Cyclopædia and a subject for the satirical comments of Thackeray, and Edmund Malone (1741), the painstaking editor of Shakespeare, are deserving of mention in the list of Dublin Worthies, nor should a place be denied to Anna Jameson, authoress of *Beauties of the Court of Charles II.*, *Memoirs of Early Italian Painters*, etc., who was the daughter of Brownell Murphy, the miniature-painter, and was born in 1794 at No. 36 Golden Lane.

Of physicians of Dublin birth, the most eminent are Sir Thomas Molyneux, born in Cook Street in 1661, founder of the Molyneux Blind Asylum in Peter Street, Sir Philip Crampton, who resided at 14 Merrion Square, and whose somewhat unsightly monument decorates the junction of College Street, D'Olier Street, Townsend Street and Great Brunswick Street, and William Stokes (1804), son of Doctor Whitley Stokes. Of him the late Doctor Haughton, Senior Fellow T.C.D., has said: 'His medical treatises on the stethoscope, the chest, and the heart would be his monument for ever, a monument more lasting than brass.' To these may be added the name of Sir Dominic Corrigan.

Of the great English Essayists not the least charming, Sir Richard Steele, the 'Dick' Steele of his many friends, was born in Dublin in 1671, and was in many ways the prototype of that amiable, versatile, improvident genius, Oliver Goldsmith. Finally of benefactors of their native city, to those already mentioned may be added the name of John Stearne, Bishop of Clogher (1660), who built the Printing Office of Trinity College, and bequeathed his whole estate, now estimated at £2000 per annum, to trustees for charitable purposes.

Historic Houses and Distinguished Dubliners

Of notable persons associated with Dublin the list would be endless. The residence in that city of Steele's friend, Addison, as Chief Secretary to the Lord Lieutenant and Keeper of the Records, is erroneously commemorated in the title of 'Addison's Walk,' given to the beautiful path between yew-trees in the Botanic Gardens at Glasnevin, as the grounds did not pass into the occupation of his friend Tickell, the poet, until after the death of Addison.[1] Patrick Delany, afterwards Dean of Down, and husband *en secondes noces* of the celebrated authoress of the *Memoirs*, formerly Mrs. Pendarves, lived at Delville, Glasnevin, with Dr. Helsham. The original name proposed for the house was, from the first syllables of those of its builders, Hel-Del-ville. It is still much as it was when Swift was a constant visitor. The hiding-place of Robert Emmett, in Mount Drummond Avenue, near the bridge over the canal at Harold's Cross, may still be inspected by the curious. No. 6 Ely Place, the residence of John Fitz-Gibbon, Earl of Clare, has the iron gates put up by the great Chancellor as a protection against the violence of the mob (p. 159). 'Buck' Whaley, whose celebrated wager as to the time within which he would visit and return from Jerusalem earned for him the sobriquet of 'Jerusalem' Whaley, lived at 86 St. Stephen's Green, now the Catholic University. Lady Morgan resided at 39 Kildare Street, and Mrs. Hemans successively at 36 St. Stephen's Green and 21 Dawson Street, in the latter of which she died. She is buried in the vaults of St. Ann's Church, in which a memorial window, erected in 1860, marks her resting-place. Nos. 16 and 17 Harcourt Street, formerly one house, were the mansion of John Scott, Earl of Clonmell, and No. 14 (No. 15 not being then built) was that of Sir Jonah

[1] Addison resided, when in Dublin, in the official house of the Secretary in Dublin Castle. The Secretary's Lodgings stood on the same side of the Upper Castle Yard as the present Chief Secretary's Office.—*Journal R.S.A.I.* for 1904, vol. xxxiv. p. 156.

Barrington. The large bow-window in the side of the latter then overlooking the premises of Lord Clonmell, and built up in deference to the remonstrances of Lady Clonmell, still remains a passive witness to a long-forgotten feminine feud. Between Foster Place and Anglesea Street once extended the palatial buildings of Daly's Club, the internal decorations of which were said to be superior to anything of the kind in Europe. The door, which led by a footpath to the western portico of the Houses of Parliament, is now a window in the offices of the National Assurance Company. In the lower storeys of Nos. 6 and 7 Christchurch Place may still be seen 'some of the old oaken beams of the Carbrie House,[1] which have by age acquired an almost incredible degree of hardness.'[2] At 67 Rathmines Road, now the Rathmines Public Library, resided George Petrie in the last years of his life. In the inner room he sat crooning over the Irish airs which he had rescued from oblivion. On the road to Blackrock stands 'Maretimo,' still a residence of the Cloncurry family, and 'Frescati,' once the dwelling of Lord Edward Fitz-Gerald and Pamela. Of this the following description is given by their daughter, Lady Campbell. 'Frescati was just bought as a bathing lodge for delicate children. The Duchess (of Leinster, mother of Lord Edward) liked it so much, it was enlarged so as to have rooms for her when she came to see the children; the Bray road ran between the house and the sea, a rocky pretty coast with little bays. Blackrock was quite a small fishing village. They made a sort of tunnel or underground passage to the sea through which the sea water was brought up under the high road, of which I saw the remains, though it has since been blocked up; a little stream ran from the mountains through the place into the sea.' . . . 'The stables were afterwards sold and

[1] The residence of the Earls of Kildare, erected in the sixteenth century.

[2] *History of Dublin.* Sir James T. Gilbert.

turned into villas; the house was let for a boarding-school for years, and then divided by partition walls, and let into three villas. . . . There are still the fine ceilings and pillar-room: it must have been a very beautiful house. . . . Most of the handsome chimney-pieces had been taken down and sold when it was turned into a school. I have traced one or two in houses in Merrion Square.'[1] 'Marino,' Clontarf, once the residence of James Caulfield, Earl of Charlemont, with its handsome entrance by Cipriani, is now the headquarters of the Christian Brothers in Ireland. The famous art collection once contained within its walls has long since been dispersed. In the grounds stands, supported by long subterranean galleries of groined brickwork, the beautiful Doric building of the Temple, or 'Casino,'[2] whose flooring was of costly inlaid woods.

[1] *Edward and Pamela Fitz-Gerald.* Gerald Campbell.
[2] Frontispiece to Chapter X.

CHRISTCHURCH

CHAPTER XI

MODERN DUBLIN

THE Dublin of to-day differs essentially not only from the city of the palmy days of the eighteenth century, but even from that of the first half of the nine-

JOHN'S LANE DISTILLERY

teenth. She has cast off the idiosyncrasies of a provincial metropolis, and has put on the cosmopolitan sameness characteristic of modern European capitals.

Dublin

To find in her that historic interest which attaches not only to cities like Venice, Florence, or Rouen, but even to such English towns as Canterbury, Chester, or York, we must dive beneath the surface, and search amongst her early records. But the Irish capital in losing much by the march of progress, has gained many compensating advantages. The 'dear, dirty Dublin' of Lady Morgan is now a thing of the past. Her streets are wide, well kept, and well lighted, and she possesses in her electric trams a system of internal communication unsurpassed in any European city. Her population which in the census for 1805 was 170,094, had risen in that of 1901 to 289,108, with 32,004 houses within the municipal area. Her Viceregal Court, though shorn of some of its eighteenth-century magnificence, is wanting neither in dignity nor in social attractiveness. She has still her unrivalled public buildings, and has added to them many modern structures of beauty and interest. Her outskirts, in charm and variety of scenery, are unequalled by those of any city in the British dominions. She possesses in Kingstown, Dalkey, and Bray, watering-places accessible within an hour from the centre of the city; and the bold cliffs of Howth, the pastoral loveliness of Lucan, the beautiful coast scenery of Killiney, and the wild defiles of the Dublin mountains are all within easy reach of the resident or visitor. Her citizens have in the Phœnix Park a playground in extent and variety, rarely if ever equalled in the immediate vicinity of a city of equal population. No fitter conclusion can be found for this necessarily brief and imperfect sketch of her history than a short description of the park and outlets, and of those modern buildings to which I have referred.

On the north-west boundary of Dublin lies a portion of the confiscated lands of the Knights of St. John of Jerusalem, whose castle at Kilmainham is now the Royal Hospital (p. 104). These lands consist of a plateau

rising from the northern bank of the Liffey, comprising within its enclosure no less than 1760 acres[1] of woodland and pasture. On the suppression of the monasteries by Henry VIII., these were surrendered to the Crown by Sir John Rawson, knight, Prior of Kilmainham, and in the reign of Charles II. were enclosed as a deer-park by the Viceroy, James, Duke of Ormonde, who purchased in addition, by desire of the King, the lands of Phœnix and Newtown and part of the lands of Chapelizod. The park at this time extended on both sides of the Liffey, and was in consequence much exposed to trespassers, and it was therefore determined to enclose the part on the north side of the river. This Sir John Temple, afterwards Lord Palmerston,[2] undertook to perform, on condition of being paid £200 out of the Treasury and of receiving a grant of all the land excluded by the park wall from the Dublin gate to Chapelizod; which conditions received His Majesty's assent.[3] The first ranger of the park was appointed by Charles II., and about 1751 the Right Honourable Nathaniel Clements, father of Lord Leitrim, built a handsome lodge, which was purchased from him by Government in 1784 as a residence for the Lord-Lieutenant, and is now the Viceregal Lodge. About the middle of the eighteenth century the park was laid out and thrown open to the public by the Earl of Chesterfield, Lord-Lieutenant from 1745 to 1747. The name of the lands Fionn-uisge, pronounced Fin-isk, *i.e.* 'clear water' from a spring in or near the present Zoological Gardens, had been corrupted into Phœnix. This erroneous appellation was perpetuated by the erection by the Viceroy on 29th March 1747 'in the centre of

Modern Dublin

[1] The united areas of Hyde Park and Regent's Park in London amount to 860 acres, or something less than one-half the extent of 'The Phœnix.'

[2] The district beyond Chapelizod is called Palmerston or Palmerstown.

[3] *An Historical Guide to Ancient and Modern Dublin*, by Rev. G. N. Wright, Dublin, 1821.

the ring of the Deer-park near Dublin'[1] of a marble Corinthian column 30 feet in height, crowned by a phœnix rising from gilded flames, in allusion to the classical myth. In 1790 we learn from the diary of Lieutenant David Thomas Powell, of the 14th Light Dragoons, that that regiment was stationed in the Phœnix Park.[2] In 1812 the Duke of Richmond stocked the park with fallow-deer, of which there are now about 600, and thirty years later the present keeper's lodge, close to the Hibernian Military School, was built overlooking the Liffey. In Wright's *Historical Guide* we read that 'near the Dublin entrance to the Viceregal Lodge, in the bottom of a wooded glen, is a Chalybeate Spa, with pleasing ground, and seats for invalids laid out at the expense of the Dowager-Duchess of Richmond for the public benefit.' Like the Portobello and other Spas this has now completely disappeared.

From the principal or eastern entrance a broad, straight, and level road of two miles runs directly through the park to the Castleknock gate at its western boundary. On the right of the main entrance lie the People's Gardens, beautifully laid out and planted, and to the credit of the Dublin people be it said, enjoyed to the full without injury to the plants or shrubs. Near them is the Royal Military Infirmary, north of which is the depôt of the Royal Irish Constabulary. On the left is the massive granite obelisk of the Wellington Memorial, sarcastically termed 'The Big Milestone,' having on the four sides of its pedestal bronze panels, commemorating his victories. Beyond it is the Magazine Fort, the subject of Swift's epigram :—

> 'Behold a proof of Irish sense;
> Here Irish wit is seen!
> When nothing 's left that 's worth defence,
> We build a Magazine.'

[1] *Tablet of Memory*, Dublin, 1782.
[2] *Journal R.S.A.I.* for 1901, vol. xxxi.

Beyond the People's Gardens a turning to the right leads to the Zoological Gardens, beautifully situated on the banks of a small artificial lake. The Zoological Society of Ireland was instituted in 1831, and the gardens laid out and enclosed in 1833 on ground granted by the Duke of Northumberland when Lord-Lieutenant. Robert Ball, a clerk in the office of the Under-Secretary, was appointed one of the secretaries of the Zoological Society in 1837, and was the originator in 1840 of the penny Sunday admission to the gardens, now raised to twopence. He founded the Royal Dublin Zoological Society in 1853, and obtained from the British Government an annual grant of £500, paid through the Royal Dublin Society, a sum, however, sadly insufficient to maintain the gardens in a state of efficiency. The successful rearing of lions adds something to the resources of the Society, and private benefactions have greatly improved the housing of the birds and larger carnivora. The condition of the animals leaves little to be desired, the climate of Dublin seeming peculiarly suitable for many species, and in fur and feathers the inmates contrast favourably with those of most European collections.

Proceeding westward, we pass on the right, before reaching the Phœnix column, the Viceregal Lodge on the roadway, in view of which occurred the tragic assassination of Lord Frederick Cavendish and Mr. Thomas Burke (p. 278). Near it are also the residences of the Chief and Under Secretaries. In the south-west angle is the Hibernian Military School, and in the western portion of the park are the Mountjoy Barracks, the headquarters of the Ordnance Survey of Ireland. There are many picturesque nooks within the park precincts, of which the prettiest is probably the gorse-clad hollow with its quiet pool, near the Knockmaroon gate, known as the 'Furry' Glen.[1] On the left

[1] *i.e.* covered with furze or gorse.

of the main road is the fine review ground, curiously designated the 'Fifteen' acres, its area being some 200, where formerly many notable duels were fought. Within the area of the park there are polo, cricket, and football grounds.

In addition to the libraries of Trinity College, the College of Physicians, and others already mentioned, Dublin possesses a well-arranged and admirably managed National Library housed in a handsome modern building on the north side of the space in front of Leinster House, facing Kildare Street. These premises and the similar fine edifice opposite, occupied by the National Museum, were erected in 1883 at a cost of £150,000 from the designs of Sir Thomas N. Deane, and were opened in 1890 by the Earl of Zetland, Lord-Lieutenant. The library is entered by a spacious vestibule in the form of a horse-shoe, from which a handsome double staircase leads to the lofty reading-room, also horse-shoe-shaped, measuring 72 feet by 63 feet, finely lit from the high domed roof. The books of reference in common use are arranged in cases round the walls, the remainder are housed on shelves in the wing next Kildare Street. This wing is divided into three storeys, and again subdivided by perforated iron floors. An introduction from any respectable resident is generally sufficient to secure for the applicant all the privileges of a reader, and the tireless courtesy of the librarian, Mr. T. W. Lyster, is reflected in the intelligent assistance rendered by all his staff to the numerous visitors to the library.

The National Museum building opposite, with a façade 200 feet in length, is similar in style. The main structure, extending along Kildare Street to Kildare Place, consists of a central court and two wings, the former surmounted by a dome. The staircases and internal decorations are extremely rich in design and execution, and the finely carved doors are the workmanship of Carlo

Gambi of Siena. Entering the building, the visitor finds himself in a circular vestibule, 60 feet in diameter, having a domed roof and a surrounding gallery supported on twenty columns of Irish marble. Beyond this is the great central court, 125 feet long and 75 feet wide, lighted from above. The central portion is sunken, and the whole of the ground floor paved in mosaic of beautiful design. Opposite the entrance is the handsome staircase of Portland stone, with broad marble handrail and marble panels, leading to the upper gallery, which is supported on iron columns continued to the roof. The most interesting portion of the varied contents of the museum is the magnificent collection of Irish antiquities transferred to it by the Royal Irish Academy in 1890, and since considerably augmented. These are to be found in part of the upper gallery and three adjoining rooms, and comprise early Irish canoes, preserved in the peat bogs, a fine series of stones bearing Ogham inscriptions, neolithic and bronze implements and weapons, a splendid collection of early gold ornaments, cinerary urns and a cist from Tallaght, with its matrix of earth and gravel. There are also models of Irish forts and the remarkable Dunraven series of photographs, illustrative of Irish architecture, arranged on folding screens. Of Irish Early Christian art the most notable examples are the Cross of Cong, the Ardagh chalice, St. Patrick's bell, and the Tara, Ardagh, and Roscrea brooches. The first of these, a processional cross made at Roscommon for the diocese of Tuam by order of Turlogh O'Connor in 1123, was found by Reverend P. Prendergast early in the last century in a village chest, purchased by Professor MacCullagh for one hundred guineas, and presented by him to the Royal Irish Academy. It is made of oak plated with copper, which again is covered with beautiful gold tracery of Celtic pattern, measures $2\frac{1}{2}$ feet in height, 1 foot $6\frac{3}{4}$ inches across the arms, and is $1\frac{3}{4}$ inch thick. In the centre is a large quartz crystal, which probably covered the portion of

the true cross once enshrined in this cross, as we learn from the inscriptions in Irish and in Latin on two of its sides. Along the edges of the shafts and arms were set eighteen beads of red and green enamel, of which thirteen remain, but of thirteen similar beads, set down the centre of the shaft and arms and round the crystal, ten have disappeared. Of the four surrounding the crystal, the two which remain are of blue and white enamel. The Ardagh chalice is of silver, ornamented in Celtic designs of gold filagree and repoussé work and curious enamelled beads. St. Patrick's bell, dating from the eleventh century, is the oldest relic of Christian metal-work in Ireland. It was preserved for centuries in Armagh, and was not improbably used by St. Patrick himself. The Tara brooch is familiar to many through the numerous reproductions in gold and silver which had some years ago a considerable vogue, and are still worn by ladies as shawl fasteners. The upper floors of the museum are occupied by an herbarium and botanical collection.

Connected with the Science and Art Museum is the building occupied by the Natural History Museum, the main entrance to which is on the south side of Leinster Lawn facing Merrion Square. This building, designed by Captain Foke, R.E., under the superintendence of Dr. R. Griffith, was erected in 1855. The collection of Irish *fauna* is a very complete one, and includes three perfect skeletons of the Irish elk (*Cervus Giganteus*), another of which was discovered in Howth in November 1906. On the northern side of Leinster Lawn is the National Gallery of Ireland, including the National Portrait Gallery. This gallery had its origin in the Dublin Exhibition of 1853, a portion of the site of which it occupies. At the close of the exhibition a fund was subscribed to provide a memorial to William Dargan, who had contributed £80,000 towards its expenses, and a sum of £5000 was allocated for the purpose of establishing a National Gallery for Ireland. By the aid of private donations and

parliamentary grants the gallery, commenced in 1859, was finished at a cost of £30,000, and opened in 1864 by the Earl of Carlisle, Lord-Lieutenant. The Portrait Gallery also owed its inception to an exhibition, that of 1872. At its close a number of portraits were purchased, and Mr. Henry Doyle, C.B., R.H.A., then Director of the National Gallery, set apart a portion of the existing gallery for their reception. In 1887 Lord Iveagh bestowed £1000 for the purchase of part of the Challoner Smith collection of mezzotints, and the number of portraits increased so rapidly that, in 1903, it was found necessary to erect a new wing at a cost of £20,000. The collection of paintings in the National Gallery has grown under the fostering care of its three successive directors, G. F. Mulvany, R.H.A., Henry Doyle, C.B., R.H.A., and Sir Walter Armstrong, and now ranks as one of the best of the smaller galleries of Europe, containing a fairly representative selection of the Old Masters. Its contents have lately received a notable addition in the paintings presented by the Countess of Milltown; and possibly a gallery of Modern Art, of which the nucleus already exists, may prove an outcome of the Exhibition of 1907. Modern Dublin

Dublin possesses, as we have said, great natural advantages in the variety and accessibility of its outlets. North-east of the city, at a distance of nine miles, lies the picturesque promontory of Howth, familiar as a landmark to all visitors who arrive by daylight from Holyhead. It was successively a Danish and an Anglo-Norman stronghold. Remains of the church of St. Fintan, supposed to date from the ninth century, still exist, and in the Deer-park are the ruins of Corr Castle, a tall square building, probably of the sixteenth century. Nor are prehistoric remains wanting to add to its interest. In the demesne of Lord Howth, premier baron of Ireland by tenure, and successor in the title to Sir Almericus Tristram, one of the first Anglo-Norman invaders, is a cromlech,

the upper stone of which weighs about 70 tons. This is said to mark the burying-place of Aideen, daughter of Angus of Ben Edar (Howth) and wife of Oscar, son of Ossian, slain at Gowra, near Tara, A.D. 284. One mile north of Howth is the curious wedge-shaped island of Ireland's Eye (Danish *oe*, an island), containing the ruins of an ancient chapel founded on the site of a seventh-century structure. Howth can be easily reached by rail or electric tram, and an electric tram now runs from Sutton station to the summit of the hill, returning to the Howth terminus of the railway.

South-east of Dublin and almost due south of Howth is Kingstown, the usual place of landing for English tourists, and a pleasant seaside resort. This port, known as Dunleary prior to the visit of George IV., was long an insignificant and dirty village. The only shelter for vessels in the eighteenth century was the south-west corner of the present harbour, enclosed by the small pier, and now used by colliers. The construction of the fine harbour, with its massive granite piers, begun in 1817 and finished in 1859 at a cost of £825,000, gave Kingstown rank as a first-rate port; and its subsequent use by the mail steamers between England and Ireland as their port of arrival and departure conferred much additional importance. It is the headquarters of Irish yachting, having three clubs located there, the Royal Yacht Club, the Royal St. George, and the Royal Irish; and the club-houses of the two latter on the harbour edge are picturesque accessories to the fine *coup d'œil* from the sea. A pavilion lately erected close to the railway terminus and Town Hall affords means of amusement to summer visitors. Kingstown may be reached by rail from Westland Row or by electric tram from the Nelson Pillar. Further along the coast is Dalkey, 'occupying the site of a fortified town which began to decay some 400 years ago. Its port was in mediæval times not only the Kingstown of that age for travellers, but also the place of

disembarkation for merchandise coming to Dublin, and the ancient town, which contained seven strong castles, was used as a safe place of storage for the goods until the merchants found it convenient to remove them to Dublin. Only two of the seven castles now remain. One formerly known as "the Goat's Castle" now forms portion of Dalkey Town Hall; the other is a fairly complete ruin.'[1] The Castle of Bullock, Danish Blowick, to which a modern house has been attached, overhangs a creek now converted into a harbour, and was erected by the Cistercian monks of the Abbey of the Blessed Virgin Mary near Dublin. It was doubtless intended to protect the coast from pirates, as we read in 1633 of the capture of a Dutch ship, lying under the very walls of the castle, by a privateer claiming to have letters of marque from the King of Spain.[2] When fears of a French invasion ran high the little island which lies opposite Sorrento Point was fortified by the erection of one of the Martello towers which girdle the coast of the County Dublin. Dalkey is now a pleasant summer resort, and is interesting from having given name and location to a singular society of a century back termed the Kingdom of Dalkey. This club, as we would now term it, was originally established for the suppression of duelling, and its members were known successively as Knights of Tara, Knights of St. Patrick, and Officers of the Kingdom of Dalkey. The *Dublin Morning Post* of 22nd September 1792 devoted part of its columns to a reproduction of the *Dalkey Gazette* of 10th September, in which are duly chronicled the doings of this club, including the election of a king and his proclamations to his subjects. His facetious Majesty, Stephen the First, bore the high-sounding titles of King of Dalkey, Emperor of Muglins, Prince of the Holy Island of Magee, Elector of Lambay and Ireland's Eye, Defender of his own Faith, and Respecter of all others, Sovereign of the Illustrious Order of the Lobster

Modern Dublin

[1] *History of the County of Dublin*, T. Elrington Ball. [2] *Ibid.*

and Periwinkle. At his coronation he received tribute from his faithful subjects of Lambay, north of Howth, and the holy knights of Magee, consisting of rabbits, cockles, and mushrooms, and after hearing articles of impeachment against the Lord Chancellor presented by the Order of the Periwinkle, retired to a sumptuous banquet, in the course of which a plenipotentiary arrived from Bullock with an offering of potatoes, which his majesty graciously accepted, conferring the order of knighthood on their bearer. The blessing pronounced ran as follows:—'The blessing of the beggar and the Clerk of the Crown attend you in all your adventures in this life, and the last prayer of the Recorder and of all the judges of the Crown circuit attend you in the next.' The annual ode at the last meeting of the Society, on 20th August 1797, is believed to have been contributed by Thomas Moore. The Club incurred the suspicion of the authorities in those troubled times, and one of its members, Mr. T. O'Meara, was privately questioned by Lord Clare as to the Kingdom of Dalkey. He informed the Lord Chancellor that he held the title of Duke of Muglins (small rocks off Dalkey Island), and the post of Chief Commissioner of Revenue. On being asked what were his emoluments he replied that he was allowed to import, duty free, ten thousand hogsheads of—— salt water! This ended the examination. The last king was a bookseller named Armitage, at whose coronation 20,000 persons are said to have been present.

South of Dalkey is the craggy hill of Killiney, with a beautiful pebbly cove at its foot, cut off from it however by the Dublin, Wicklow, and Wexford railway. The hill, 480 feet in height, was the property of a family named Warren, who had long allowed the public free access to the grounds. It was purchased from them for £5000, raised by subscription, and formally opened on 30th June 1887 by Prince Albert Victor as a public park, under the name of Victoria Park, in commemoration of

the Jubilee of the accession of her late Majesty. The summit is crowned by an obelisk erected in 1741 to give employment to the poor. South of it is a smaller obelisk in memory of the young Duke of Dorset, killed here in 1815 by a fall from his horse while hunting. The ruins of Killiney church are of considerable antiquarian interest, dating possibly from the seventh century. Of the original building the west gable, with its square-headed doorway, the circular choir arch, only $6\frac{1}{2}$ feet in height, and the east window with inwardly inclined splays still remain. Further south is the bold headland at whose foot nestles Bray, a fashionable watering-place with good hotels, golf links, and a fine esplanade.

The visitor to Dublin who takes either the Harold's Cross or Rathmines tram to Terenure can proceed thence by steam tram to Blessington. Passing Templeogue—where once resided Charles Lever—Tallaght, of considerable interest in the civil and ecclesiastical history of Dublin, and leaving to the left the reservoir of Rathmines township water supply, the little town of Blessington is reached. It returned two members to the Irish Parliament, but is now a place of no importance. Close to it is the picturesque waterfall of Pollaphuca, where the Liffey descends by a series of falls 150 feet in height, the gorge being spanned by a high bridge of a single arch. From Blessington the defiles of the Dublin and Wicklow mountains may be explored by the pedestrian.

Yet another steam tram runs from the main gate of the Phœnix Park, close to King's Bridge, along the course of the Liffey by Chapelizod and Palmerstown to Lucan, the site of a fashionable eighteenth-century Spa, which had fallen into complete neglect. Of late years a new Hydropathic and Spa Hotel has been established, communicating by a subway under the road with the Pump-room in the demesne of Lucan House. In the grounds of the latter are the remains of the castle of the Sarsfields, created by James II. Earls of Lucan.

Dublin

To travel further afield would transgress the limits of the present volume, but its author felt that it would be impossible to convey any adequate idea of the Dublin of to-day without some brief allusion to its charming outskirts. In the trading competition of the times we live in Dublin has, as a manufacturing or even as a distributing centre, fallen into the background; but she still possesses her social traditions, her literary and artistic culture, and her unique advantages of natural situation. What the future has in store for her who can say? She will share the fortunes of the island whose metropolis, now more than ever in the past, she can claim to be; and will be fitted now as before to lead the intellectual progress of the country, and to take her place in the forefront of every movement for the regeneration of a united Ireland.

ON THE QUAYS

APPENDIX I

ITINERARY

For the visitor to Dublin the centre of the city may be taken as *College Green,* which has the advantage of being accessible by tram from all the southern suburbs, as well as from Inchicore, Drumcondra, Glasnevin, and the Phœnix Park. The Clontarf and Howth line alone approaches it no more nearly than the *Nelson Column,* which is the starting point for several lines of tramways. The whole system of electric tramways, being in the hands of one Company, affords a convenient and speedy mode of access to almost any locality of the city or suburbs. A list of the various lines will be found at the end of this itinerary.

Starting from the western extremity of College Green, *Trinity College* will first be visited (pp. 113-136). Leaving the College by the main entrance the old Houses of Parliament, now the premises of *The Bank of Ireland,* may be inspected (p. 164), and proceeding east by College Green and Dame Street *Dublin Castle* (pp. 96-103) is reached on the left, on the high ground at the top of the street. The lower Castle-yard is entered from Palace Street, the corner of which is occupied by the Munster and Leinster Bank. From the lower Castle-yard the visitor passes east through an archway into the upper Castle-yard, which may be left by the main gateway opening on Cork-hill, on which stands the *City Hall* formerly the Royal Exchange (p. 240). Proceeding north from the front of this building by Parliament Street the Liffey is crossed by Grattan, formerly Essex Bridge;

and continuing north by Capel Street the remains of *St. Mary's Abbey* may be visited. Returning to the line of the northern quays a walk of five minutes along the river brings us to the *Four Courts* (pp. 170-172). Continuing to follow the north quays the Royal Barracks is passed on the right and King's Bridge with the terminus of the Great Southern and Western Railway across the river, on the left. Bending slightly to the right by Park Gate Street the main gate of the *Phœnix Park* (pp. 328-332) is reached; entering which the People's Gardens lie to the right, and the Wellington Memorial Obelisk to the left. Further on a turning to the right leads to the *Zoological Gardens*, and still further the Viceregal Lodge is seen, also to the right, beyond which stands the Phœnix Column.

Returning to the main entrance, crossing King's Bridge and turning to the right by the railway terminus we reach south-west of it *Kilmainham Hospital* (pp. 103-108), leaving which by the south entrance, and returning east by Kilmainham Lane and Bow Lane the South Dublin Union Workhouse is passed right, and *Swift's Hospital* left (p. 183), north of which, in Steevens' Lane, is *Steevens' Hospital* (p. 183). Continuing west along James' Street the *James' Gate Brewery* of A. Guinness, Son and Company is reached right. Proceeding by Thomas Street, and passing right, *St. Catherine's Church* (p. 208), and left the Roman Catholic Church of *SS. Augustine and John* (p. 286), we meet in Corn Market *St. Audoen's Church* (p. 52), north of which is *St. Audoen's Arch*. Bending right we enter Back Lane, left of which is *Taylors' Hall* (p. 238). Returning to Corn Market and bending left, by High Street, *Christ Church* is reached with the Synod Hall connected with it by the archway across the upper end of Winetavern Street (pp. 19-30). Turning right, at the east extremity of Christ Church Place, we enter St. Werburgh Street with *St. Werburgh's Church* left (p. 209); and continuing along Bride Street we turn right by Bull Alley into Patrick Street, right of which is *St. Patrick's Cathedral* (pp. 56-66). Leaving the Cathedral by Guinness Street *Marsh's Library* is passed left; and proceeding by Kevin Street Upper and Cross Kevin Street into Peter Street left, we reach Whitefriar Street *Church of the*

Carmelites (p. 285). Leaving the church, crossing Aungier Street into York Street, and following that street we reach St. Stephen's Green west with the *College of Surgeons* on the left-hand corner leaving York Street. From this we can return by Grafton Street, the most fashionable business street in Dublin, to our starting-point at Trinity College, passing left in Grafton Street the *Church of the Discalced Carmelites* in Clarendon Street (p. 282).

It will be easily understood that the above would form a two days' excursion for all whose stay in the Irish metropolis is not a very limited one. Other visitors are recommended on returning to the main entrance to Phœnix Park (p. 342) to proceed by tram to O'Connell Bridge, whence trams may easily be taken to almost any place in the city or suburbs. The second part of the excursion may then be recommenced on a future occasion at King's Bridge, or taken in reverse order from College Green.

Starting again from that point of departure and proceeding north by Westmoreland Street across O'Connell Bridge, we may turn right along Eden Quay to the *Custom House* (p. 167). Returning to the *O'Connell Monument* we once more proceed north to the *Nelson Column*, passing left the *General Post Office*. Still continuing north of the Column the first turning right, Tyrone Place, leads to Marlborough Street, following which north we pass between left the *Roman Catholic Pro-Cathedral* (p. 288) and right, *Tyrone House* (p. 311), now the Central Model Schools. Beyond the former right is *St. Thomas' Church* (p. 209). Turning by the latter down Findlater Place left, we return to Sackville Street, at the head of which, at the intersection of Great Britain Street, is *The Rotunda* (p. 186). Leaving this left and proceeding north along Rutland Square east we reach *Findlater's Church* (Presbyterian) (p. 291), and turning left by Rutland Square north a few yards' walking brings us to *Charlemont House*, now the office of the Registrar-General. Returning to Findlater's Church, and crossing into Gardiner's Row and its continuation Great Denmark Street we pass left, *Belvedere College* (p. 313), and turning left into Temple Street Upper, we reach *St. George's Church* (p. 279), beyond which turning right into Dorset Street, the second turning right, Gardiner

Street Upper brings us to left, the Jesuit *Church of St. Francis Xavier.* Returning to Dorset Street, and following that street right to the North Circular Road, a few hundred yards left along the latter brings us to the Roman Catholic *Church of St. Peter's, Phibsborough* (p. 283). Retracing our steps by the North Circular Road, the first tram line right, leads by the Mater Misericordiæ Hospital along Berkeley Street and Blessington Street left back to Dorset Street, following which right to the intersection of Dominick Street Upper and Lower we meet on the corner of the latter left the Dominican *Church of St. Saviour* (p. 284). Following Bolton Street, the continuation of Dorset Street to Henrietta Street left, we see, facing the head of the latter street, *The King's Inns and Law Library* (p. 172), south of which are the Linenhall Barracks. Returning by Henrietta Street, and proceeding along the latter to right North King Street, that thoroughfare will lead us to left Blackhall Place, centre of the old Danish district of Ostmanstown or Oxmantown, in which is situated the *Blue Coat* or *King's Hospital* (p. 109). Following Blackhall Place south we again reach the northern quays; and returning by Ellis' and Arran Quays, past the Roman Catholic Church of St. Paul, we reach, opposite Whitworth Bridge, Church Street, on the left of which are situated the Capuchin Church of *St. Mary of the Angels* and the Protestant *Church of St. Michan* (p. 18). Retracing our steps to the Quays we again return to O'Connell Bridge.

Once more starting from College Green, proceeding south past the Provost's House in Grafton Street, and following the College wall into Nassau Street, formerly St. Patrick's Well Lane, the first turning right is Dawson Street, on the left of which are *St. Ann's Church* (p. 281), the *Royal Irish Academy* (p. 162), and the *Mansion House* (p. 243). Proceeding into St. Stephen's Green north and turning left the first street left is Kildare Street. Passing right the buildings of the *Church of Ireland Training College* and the statue of Lord Plunkett in Kildare Place, we reach the premises of the Royal Dublin Society with the *National Library* (p. 332) left, and the *Museum* (p. 332) right, *Leinster House* (p. 310) forming the central background. From the south-east exit of the *Natural History Museum* in

Leinster Lawn *The National Gallery* (p. 334) may be visited, and the visitor can return by the north-east corner of Leinster House to Kildare Street. Opposite in Molesworth Street is the Masonic Hall. Beyond the National Library on the right of Kildare Street is the *College of Physicians* (p. 293). Again returning to St. Stephen's Green and turning left by its north and east sides, in the latter of which is the College of Science, into Earlsfort Terrace we pass right the Royal University, on the site of the Exhibition of 1865 (p. 278), opposite to which are the Alexandra College and School. At the back of the University buildings are the gardens of Lord Iveagh's residence. Returning to St. Stephen's Green South we pass the Catholic University with its *Chapel* (p. 289), and turn left into Harcourt Street at the head of which is the terminus of the Dublin and South Eastern, formerly the Dublin Wicklow and Wexford Railway. From this point the Rathmines tram may be taken to Terenure, whence Rathfarnham may be visited by electric tram, or the steam tram taken to *Blessington* and *Pollaphuca* (p. 339). *Lucan* (p. 339) can be reached by electric tram from Park Gate Street (Route 1); and Kingstown and Dalkey either by electric tram from the Nelson Column or by rail from Westland Row terminus. *Killiney* and *Bray* (p. 338) are accessible by rail, either from the latter or from the Harcourt Street terminus of the Dublin and South-Eastern Railway. The grounds of the 1907 *Exhibition* can be reached by Donnybrook, Blackrock, or Dalkey trams from the Nelson Column or from College Green, and probably arrangements will be made by the Dublin United Tramways Company for through cars from all the principal suburbs.

APPENDIX II

DUBLIN TRAMWAYS

Ballybough and Park Gate Street Line

From Park Gate (north side of King's Bridge) by northern quays to Grattan Bridge, thence by Capel Street, Great Britain Street, Summer Hill, and Ballybough Road to the Tolka at Ballybough Bridge.

Clonskea Line

From the Nelson Column (south side) by Sackville Street, Westmoreland Street, Nassau Street, Dawson Street, St. Stephen's Green North and East, Leeson Street Lower and Upper, The Appian Way, Chelmsford Road, Cullenswood Road, and Sandford Road to Clonskea.

Clontarf, Dollymount, and Howth Line

From the Nelson Column (north side) by North Earl Street, Talbot Street, Amiens Street, North Strand, Clontarf, and Dollymount (for North Bull Golf Links), and thence by Sutton to Howth.

Tram from Sutton to Howth Summit, and thence to Howth railway terminus.

Dalkey, Kingstown, and Blackrock Line

From the Nelson Column (south side) by Sackville Street, Westmoreland Street, Grafton Street, Nassau Street, Merrion

Square North, Mount Street Lower, Northumberland Road, Pembroke Road, Ball's Bridge, Merrion Road, Booterstown, Blackrock, Monkstown, and Kingstown to Dalkey.

Dolphin's Barn and Glasnevin Line

From Botanic Gardens, Glasnevin, by Glasnevin Road, Phibsborough Road, North Circular Road, Berkeley Road, Blessington Street, North Frederick Street, Rutland Square East, and Sackville Street; thence by the Harold's Cross line (*q.v.*) to Clanbrassil Street, where it diverges by South Circular Road to the Grand Canal at Rialto Bridge.

Donnybrook and Phœnix Park Line

From Phœnix Park (North Circular Road Gate) by North Circular Road, Berkeley Road, Blessington Street, North Frederick Street, Rutland Square East, Sackville Street, Westmoreland Street, Grafton Street, Nassau Street, Merrion Square North and East, Baggot Street, Waterloo Road, and Morehampton Road to the Dodder at Donnybrook Bridge.

Harold's Cross and Rathfarnham to Drumcondra

From Drumcondra Bridge (over the Tolka) by Drumcondra Road, Dorset Street Lower, Blessington Street, North Frederick Street, Rutland Square East, Sackville Street, Westmoreland Street, College Green, South Great George's Street, Aungier Street, Camden Street, Harrington Street, Clanbrassil Street, and Harold's Cross Road to Terenure, and thence to Rathfarnham.

Another line runs from Whitehall (Drumcondra Road) by Dorset Street Lower and Upper, Bolton Street, Capel Street, Grattan Bridge, Parliament Street, and Dame Street to College Green.

Inchicore Line

From Westland Row by Merrion Street Upper, Lincoln Place, Nassau Street, College Green, Dame Street, Lord

Edward Street, Christchurch Place, High Street, Thomas Street, James' Street, Mount Brown, and Old Kilmainham to Richmond Military Barracks and Inchicore.

Kenilworth Road and Lansdowne Road

From Kenilworth Road (corner of Harold's Cross Road) by Kenilworth Square, Grosvenor Road, Castlewood Avenue (Rathmines), Belgrave Square North, Charleston Road, Chelmsford Road, The Appian Way, Waterloo Road, and Pembroke Road to corner of Lansdowne Road, where it connects with the Dalkey line.

King's Bridge Line

From King's Bridge (south side) by the southern quays to O'Connell Bridge, thence by D'Olier Street, Great Brunswick Street, Westland Row (terminus of Dublin and Kingstown Railway), Merrion Square West, Merrion Row, St. Stephen's Green East, Earlsfort Terrace, Hatch Street to Harcourt Street (terminus of Dublin and South-Eastern Railway).

Another line runs from Park Gate (north side of King's Bridge) by the northern quays to O'Connell Bridge.

Rathmines and Terenure Line

From the Nelson Column (south side) by Sackville Street, Westmoreland Street, Grafton Street, Nassau Street, Dawson Street, St. Stephen's Green West, Harcourt Street, Richmond Street, Rathmines and Rathgar Roads to Terenure, close to the terminus of the Dublin and Blessington steam tram.

Another line branches from the former at the foot of Rathgar Road (Rathmines) and proceeds by Rathmines Upper and Dartry Road to the Dodder near Milltown.

Palmerston Park Line

From the Nelson Column (south side) by Sackville Street, Westmoreland Street, College Green, South Great George's

Street, Aungier Street, Camden Street, Charlemont Street, Ranelagh Road, Charleston Road, Belgrave Square, and Palmerston Road to Palmerston Park (Rathmines Upper).

Sandymount Line

From the Nelson Column (south side) by Sackville Street, O'Connell Bridge, D'Olier Street, South Great Brunswick Street, Ringsend Road, Irishtown Road, Tritonville Road, and Sandymount Road to the Martello Tower overlooking Sandymount Strand.

Another line runs *viâ* Sackville Street, O'Connell Bridge, Westmoreland Street, Nassau Street, Merrion Square North, Mount Street Lower, Northumberland Road, Haddington Road, Bath Avenue, London Bridge Road, Tritonville Road, and Sandymount Road to Sandymount Green.

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